60
YEARS OF
SASKATCHEWAN
ARTS BOARD
2008-2009

The Honourable Dr. Gordon L. Barnhart

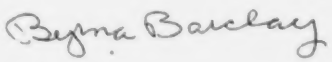
Lieutenant Governor of Saskatchewan

Your Honour:

The Saskatchewan Arts Board is pleased to submit its annual report for the fiscal year April 1, 2008 to March 31, 2009. The Saskatchewan Arts Board's financial statements are included and have been audited by the provincial auditor.

Respectfully submitted on behalf of the Saskatchewan Arts Board.

The Honourable Dustin Duncan
Minister of Tourism, Parks,
Culture and Sport



Byrna Barclay
Chair
Saskatchewan Arts Board

04 Mission, Vision and Values
05 Chair's Message
06 Executive Director's Message
07 Saskatchewan Ambassadors – The Next Generation
17 Innovation and New Technology
22 Creative Community
27 Celebrating Success
31 Partnerships and Collaboration
36 Permanent Collection: New Acquisitions
38 Report on Ends Statements
40 Grant Results
44 Jurors
45 Management Responsibility for Financial Information
45 Auditor's Report
46 Statement of Financial Position
50 Notes to the Financial Statements
55 In Memory

The Arts Board serves the people of Saskatchewan through programs and activities designed to build a strong and vibrant arts sector. From a modest beginning 60 years ago, we have made tremendous progress, helping to give the public opportunities to appreciate Saskatchewan artists' works. We continue to build on that strong tradition to meet the ever-increasing needs of our community. Our goal is to have a province where people engage in the arts in all their diversity, support our artists, and champion the arts as vital to a healthy society. Our aim is for the Saskatchewan Arts Board to play a strong and flexible leadership role in our province's future through a number of strategies: addressing opportunities for artists, enhancing the impact of the arts in our communities, building partnerships with stakeholders, increasing access to the arts in our province, and helping to build a strong creative economy in Saskatchewan.

Mission

To cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan

Vision Saskatchewan is known internationally as a truly creative society - a society for arts and innovation - which fosters a spirit of inquiry and exploration in its citizens. Readily available to everyone, the arts play a crucial role in encouraging us to value our own cultural identities and communities with understanding and confidence. We are known well beyond our borders for the work of our artists, for the vitality of our imaginative life and the place of art in the lives of everyone who lives here.

Values In realizing the vision for the arts in Saskatchewan, we are guided by the following values:

Art and Artists: The work of Saskatchewan artists is at the centre of all of our policies and programs.

Engagement and Access: We are committed to fostering dynamic and continuous engagement between Saskatchewan artists and citizens.

Accountability and Transparency: Our policies and processes are transparent and reflect a commitment to accountability for the public trust we hold.

Partnerships and Collaboration: We work collaboratively and value community-based partnerships and the contributions of all participants.

Ideas and the Arts: We recognize and support the significant role of the arts in the creation and advancement of ideas in society.

Excellence and Diversity: We support the achievement of excellence in the arts and celebrate ever-increasing diversity in the arts in our province.

McGregor Hone

Ruth Pawson

1948

Order-in-Council establishing the Saskatchewan Arts Board.

Board members appointed.
Grants program initiated.

Began circulation of exhibits of art works.

A Land Remembered for its Art

RECOGNIZED INTERNATIONALLY, the Saskatchewan Arts Board, created second in the world after the British Arts Council, predates the Canada Council by one year, and is the only agency of its kind to operate under the arms-length principal, maintain a Permanent Art Collection, and fulfill a legislated mandate that includes art education. In 1948, it received $4,000 to fund twelve projects that were so successful the allocation was cut in half the second year! Since then, our individual artists have become world renown, while our arts organizations and their egalitarian and nurturing, grassroots programmes have been the envy of other jurisdictions.

A Land – our province – must continue to be remembered for its performing, visual, literary, media, and First Nations art.

At the time of writing this message, the newly appointed board of directors have only met once, but the energy and dedication of this dynamic board and staff promises the people of Saskatchewan access to the arts, a renewal of the commitment to the arms-length principal, to the jury process, and to the mandate of recognizing and developing and promoting excellence in the arts. As advocates for the arts community, the Chair and your board of directors will be available for consultation and dialogue. Having come from the community we are legislated to serve, we are acutely aware of the ongoing needs of the individual créators, the symphonies and galleries, the arts organizations and the cultural industries that provide services and programmes for their members and the province.

As Chair, I am humbled yet fiercely proud to be counted among those who will glean a vital vision for the future of the arts from its constituents and then, together, move forward towards a new renaissance.

Let us all strive together so we may continue to be remembered for our arts.

Byrna Barclay

Byrna Barclay
Chair
Saskatchewan Arts Board

Kenneth Lochhead

1950s *Saskatchewan Arts Board Act* ratified, March 31.

First juried exhibition of works by Saskatchewan artists

First purchases of works of art for a permanent collection

Design competition for handicrafts

First Drama Conference

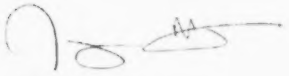
We've come a long way since 1948 when an Order-in-Council established the Arts Board. You only need to look at the timeline provided in this report to see the growth of the arts in our province over the past 60 years – and the changes that have taken place to support that growth. 60 years of achievements by artists, arts organizations, communities and volunteers for the arts in our province.

At the Arts Board itself, just in the past year we have seen the addition of the Creative Industries and the Culture on the Go program to our mandate, as well as the responsibility for administering lottery funding for Festivals and the Media Arts Program. We have long recognized that public funding and support are essential to the success of the arts in Saskatchewan; the support we receive from our citizens, through the provincial government, makes that success possible. Similarly, we value highly the substantial lottery funding that we receive for arts programming through our partner SaskCulture.

This growth is enabled by the leadership and dedication of our board members and the expertise and passion of my colleagues on staff, the Arts Board's front-line workers. Their commitment to our artists and arts organizations is reflected in what they do every day. On behalf of everyone involved in the arts in our province, I thank them.

Our anniversary has provided us with the opportunity to celebrate – and celebrate we have – at numerous events right across the province. This milestone also provides us the opportunity for reflection and renewal as we refresh our Strategic Plan in the context of the Minister's forthcoming cultural policy framework. This process is already under way through our website and Facebook. This year we will be seeking your input and guidance as we plan for the decades ahead at the Arts Board.

It's been an exciting 60 years for the arts in Saskatchewan. As you read about the achievements of our artists and arts organizations, you'll agree that the possibilities for the arts in Saskatchewan are endless as we walk together down the road ahead.



Jeremy Morgan
Executive Director
Saskatchewan Arts Board

Staff

Ted Godwin

1960s

First Vocal Workshop.

Arts Board named sub-committee for cultural activities for the Saskatchewan Jubilee in 1955.

Scholarship and bursary program initiated.

Handicraft Centre established in Fort Qu'Appelle.

Artists' workshop at Emma Lake (in co-operation with Regina College).

Conference on Music.

Support for Junior Concert Series for tours in province.

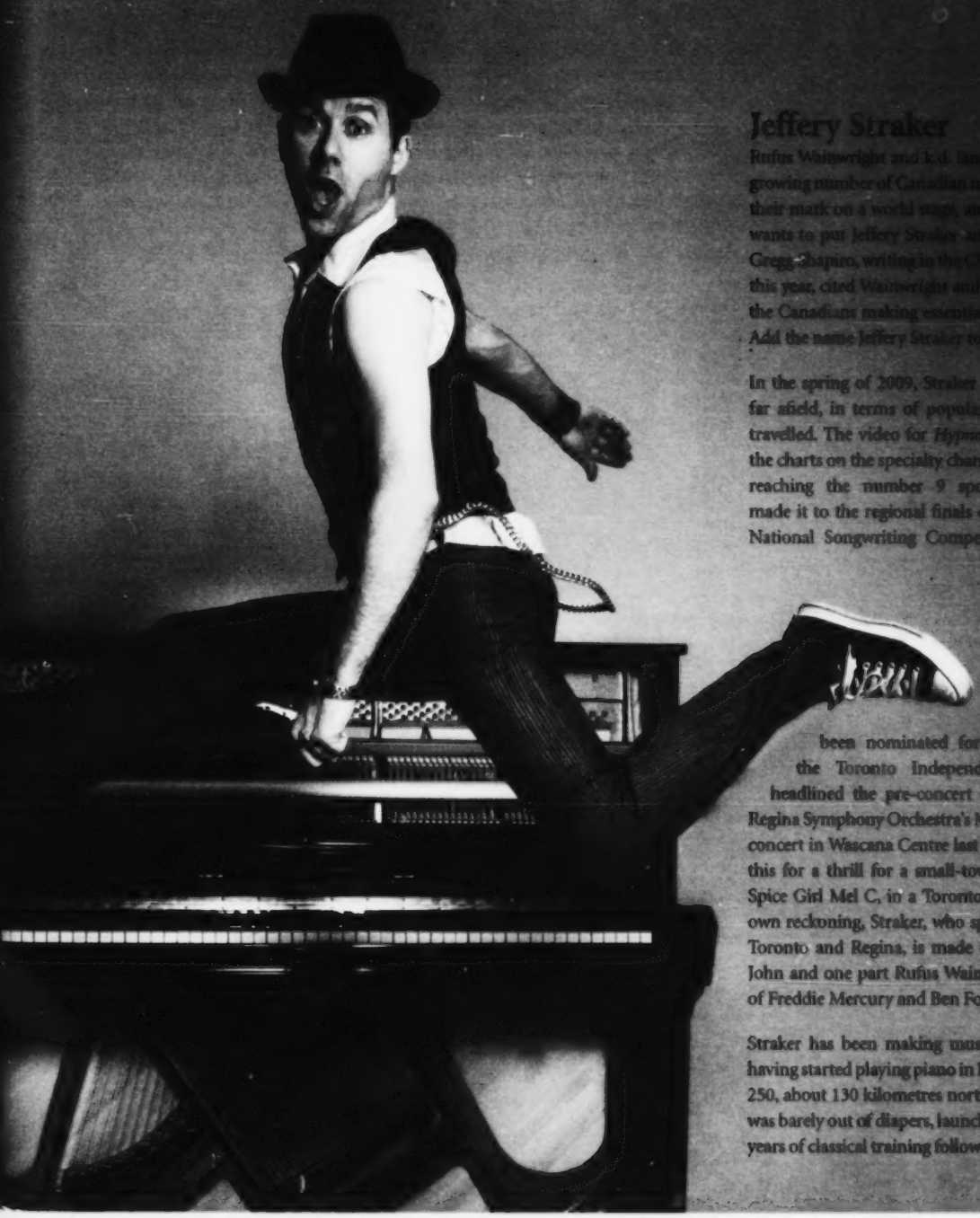
Northern Handicraft Co-operative established at La Ronge.

Symposium on Architecture.

Symposium on Drama in Saskatchewan.

Formation of first Arts Council (in Weyburn).

Saskatchewan Ambassadors



Jeffery Straker

Rufus Wainwright and k.d. lang are among the ever-growing number of Canadian musicians who've made their mark on a world stage, and one American critic wants to put Jeffery Straker among that elite crowd. Gregg Shapiro, writing in the *Chicago Free Press* earlier this year, cited Wainwright and lang as being "among the Canadians making essential and beautiful music. Add the name Jeffery Straker to that list."

In the spring of 2009, Straker had already ventured far afield, in terms of popularity if not kilometres travelled. The video for *Hypnotized* had zoomed up the charts on the specialty channel MuchMoreMusic, reaching the number 9 spot, and Straker had made it to the regional finals of the 2009 Radiostar National Songwriting Competition. In 2008, he'd been nominated for best pop album at the Toronto Independent Music Awards, headlined the pre-concert entertainment at the Regina Symphony Orchestra's Mozart in the Meadow concert in Wascana Centre last summer, and – how's this for a thrill for a small-town boy – opened for Spice Girl Mel C, in a Toronto performance. By his own reckoning, Straker, who splits his time between Toronto and Regina, is made up of one part Elton John and one part Rufus Wainwright, with a splash of Freddie Mercury and Ben Folds thrown in.

Straker has been making music almost all his life, having started playing piano in Punnichy (population 250, about 130 kilometres north of Regina) when he was barely out of diapers, launching himself into nine years of classical training followed by four years at the

1970s

Symposium on Pottery.

Workshops in jewelry making, puppetry, and ballet introduced.

Professional Theatre established in Saskatchewan: Globe Theatre, Regina; Circle in the Centre, Saskatoon.

All Summer School programs brought together at the Briercrest Bible Institute, Caronport, Sask.

All Summer School programs transferred to permanent home in the Qu'Appelle School of the Arts, Fort Qu'Appelle.

SaskARTchewan, provincial conference for the Arts co-sponsored by the Arts Board and the Department of Culture and Youth.

Saskatchewan Olympics and the Arts Project co-sponsored by the Arts Board and the Department of Culture and Youth.

Jeffery Straker

Rufus Wainwright and k.d. lang are among the ever-growing number of Canadian musicians who've made their mark on a world stage, and one American critic wants to put Jeffery Straker among that elite crowd. Gregg Shapiro, writing in the *Chicago Free Press* earlier this year, cited Wainwright and lang as being "among the Canadians making essential and beautiful music. Add the name Jeffery Straker to that list."

In the spring of 2009, Straker had already ventured far afield, in terms of popularity if not kilometres travelled. The video for *Hypnotized* had zoomed up the charts on the specialty channel MuchMoreMusic, reaching the number 9 spot, and Straker had made it to the regional finals of the 2009 Radiostar National Songwriting Competition. In 2008, he'd been nominated for best pop album at the Toronto Independent Music Awards, headlined the pre-concert entertainment at the Regina Symphony Orchestra's Mozart in the Meadow concert in Wascana Centre last summer, and – how's this for a thrill for a small-town boy – opened for Spice Girl Mel C, in a Toronto performance. By his own reckoning, Straker, who splits his time between Toronto and Regina, is made up of one part Elton John and one part Rufus Wainwright, with a splash of Freddie Mercury and Ben Folds thrown in.

Straker has been making music almost all his life, having started playing piano in Punnichy (population 250, about 130 kilometres north of Regina) when he was barely out of diapers, launching himself into nine years of classical training followed by four years at the

University of Regina's Conservatory of Performing Arts. He earned a degree in piano performance from England's Trinity College of Music when he was 19.

His first, self-produced album, *Petrified*, came out in 2003, followed by *Songs from Highway 15* in 2006, leading to a nomination for Recording of the Year at the Outmusic awards and a gig in New York City, where he sold almost 2,000 CDs – an amazing feat for an indie artist, from Canada no less.

Wherever he goes, Straker flies the Saskatchewan Arts Board flag too, making sure he builds a thank-you into every set. The musician has benefited from a travel grant that allowed his band to accompany him to Toronto for an important gig and an individual assistance gran that gave him some valuable sont-writing time, which was "an amazing oportunity." His most recent album "wouldn't have been possible without assistance from the Arts Board." Project funding gave him the means to travel to Los Angeles, book studio time and work with musicians and a producer.

This is as close to a soundtrack for a non-existent musical as there will ever be."

But his latest, *Step Right Up*, a mix of pop and chamber music, took him a step further up.

Straker's "enthusiasm leaps out of the speakers on Step Right Up," reviewer Andrew Matte wrote in the *Regina Leader-Post*. "These playful, upbeat songs play well to Straker's showmanship and his Freddie Mercury-like voice. This is as close to a soundtrack for a non-existent musical as there will ever be."

The performer, who backs up his renditions of his own songs on piano, is squarely in the pop-rock tradition, but his folk, cabaret and even classical influences are evident, setting him a bit apart from the mainstream rockers he finds himself jostling up against in the race to the musical top.

So having a video getting valuable airtime on the much-watched MuchMoreMusic is a huge step.

"It's been more important than I thought," Straker says of the video's success. "It's allowed me to get exposure in areas I haven't played. It's all about the fans, so that part has been really quite amazing. But it's also allowed me to make some valuable contacts I wouldn't have otherwise."

Aside from financial support, Straker says, "it's just great knowing the Arts Board is in your corner, that you've got this support. It's a psychological thing – when you're an indie artist, you don't have a record label looking out for your interests, so it's really great knowing the Arts Board is there."

Adrian Stimson

Saskatoon performance artist Adrian Stimson can turn his Buffalo Boy alter ego on and off at will, always in the pursuit of art.

In galleries, at festivals and, one of his favourite stomping grounds, in the parched desert setting of the famed Burning Man arts extravaganza in Nevada, Stimson slips easily into the Buffalo Boy persona, employing a variety of "Indian" costumes: sometimes wrapped in buffalo robes; sometimes in a corset made of buffalo hide and bone, disco cowboy hat and black fishnets, wielding a bullwhip. If the results are shocking, well, that's part of what Stimson is after.

"The whole idea is to be provocative, to provoke," he says with a laugh.

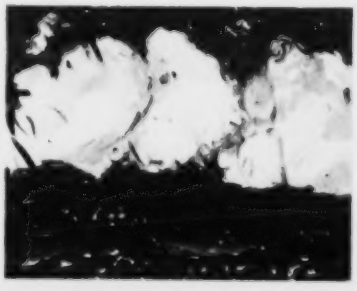
Does his "act" sometimes confuse? "Oh, I think most people get the irony and the humour of what I'm doing."

Ernest Lindner

Publication of *Saskatchewan Art* began.

Contact Saskatchewan: first conference for performing artists and community sponsors. Co-sponsored by the Saskatchewan Arts Board and the Touring Office of Canada Council.

Publication of Performing Arts Resource Directory.



Mina Forsyth

"The whole process of Buffalo Boy is that you get to recreate yourself," Stimson explains. "It's the idea of playing with time, of creating new personas. It's fun, but there's an element of critiquing, which is what my work is all about. There are layers, many of them, and I think most people see the various layers. It's pretty clear what I'm doing."

Stimson is a versatile artist who makes use of traditional media such as paint, canvas and photography, as well as creating installations and performances. When he's in "critiquing" mode, which is most of the time, his targets include colonialism, racism, sexuality, nationality, politics and religion.

"There are many different veins of creation," he says, noting that most of his work flows from his sense of native identity – he's half Siksika (Blackfoot) and half Irish, and grew up mostly in Indian environments, including time at a residential school – and is primarily a critique of racial imbalance. "Buffalo Boy fits in nicely as another strain of that discussion, as a storyteller, a trickster. It's all part of the larger psyche I'm creating, I guess, all part of the process of storytelling."

Stimson created Buffalo Boy as a parody of Buffalo Bill and his famous Wild West Show – he dubs his version *Buffalo Boy's Wild West Peep Show* – in which Indians always played a subordinate role to the cowboys. He made his debut in the role in 2004 and five years later, Buffalo Boy is still going strong.

In an interview on the Mendel Art Gallery website, Stimson describes his creation as "a trickster character. He's campy, ridiculous and absurd, but he is also a storyteller who exposes cultural and societal truths."

Stimson's Buffalo Boy persona sometimes overshadows his other work. He's exhibited paintings, photography and installation work around the county and will soon be shown in Paris. Jack Anderson, in a review of a Stimson show in the *Regina Leader-Post*, in 2007, describes his paintings, many of them depicting bison, as "spare, melancholic and eloquent." Stimson is also a curator, having served a stint as the Mendel Art Gallery's curator-in-residence.

Some of Stimson's childhood years were spent in Saskatchewan, on the Gordon Reserve and in Lebret, before the family returned to his dad's home reserve near Gleichen, Alberta. He moved to Saskatoon from Calgary a few years ago in part because of the good feelings he held for Saskatchewan but also because of what he saw as a friendlier environment for the arts. "I wanted to be in a place where the arts were encouraged and supported," he says. Since relocating here, he's benefited from Saskatchewan Arts Board funding several times, a fact he's quick to acknowledge wherever he travels. The Arts Board, he says, "has been very important" to the development of his career.

As has been Saskatchewan. "I love to spread the word about this place," he says. "Saskatchewan is the place I call home."

Shannon Jardine

The Mediterranean coast of southern France is a long way from the banks of Wascana Creek so just imagine how thrilled Saskatchewan actress Shannon Jardine was to find herself at Cannes last spring.

The native of Torch River, near Nipawin, who now calls Regina home, was in the famed film capital to attend the premiere of a movie she'd worked on back home.

Surveillance didn't win big prizes at the Cannes Film Festival, but its opening at the glitzy event, which is where millions of dollars in film distribution deals are made, provided an opportunity for some Saskatchewan film folk, including Jardine and producer Stephen Onda, to strut their stuff on the famed red carpet. The movie was co-written and directed by Jennifer Lynch, and her Hollywood heavyweight father, David, served as executive producer.

"Attending the Festival de Cannes was an absolute highlight of my career," says Jardine, back at work in the Queen City. "Having the opportunity to see our work recognized at this level and sharing it with an audience of 3,500 people is indescribable and inspiring!"

Word that her film had been selected for showing at Cannes found Jardine strapped for the cash she needed to go. She checked with the Arts Board, which came through with a quick-action Travel Grant.

If it wasn't for the Arts Board, Jardine says, "I would not have been able to afford to attend."

Jardine is already a veteran of TV, stage and screen work in Saskatchewan. Her one-woman play, *Torch River*, based on the life of her grandmother, was a big hit on the Fringe Festival circuit. She's starred at Regina's Globe Theatre and garnered a Saskatchewan Motion Picture Association best lead actress nomination for her work in *Prairie Giant (The Tommy Douglas Story)*.

She's hoping some of the contacts she made at Cannes may pay off as her career continues to develop. Saskatchewan may benefit too, she points out, producing some payback for the Arts Board's small investment.

"I was able to speak to producers and filmmakers about the benefits of filming in Saskatchewan."

Revival of the Arts Congress.

Publication of *Cornerstone for Culture: A History of the Saskatchewan Arts Board from 1948 to 1978*, by Dr. W.A. Riddell.

Arts Board commissions eleven original prints for Vision 80, a touring exhibition that travelled as far as London, England. The exhibition was part of commemorations for Saskatchewan's 75th Anniversary.

A provincial craft collection was established in cooperation with the Saskatchewan Craft Council.

1980s

Establishment of jury system for Individual Assistance grants.

Film Policy established and funds allocated.

Arts Congress held on "Arts and Education."

Exhibition of *Five From Saskatchewan* sent to London, England.

"The whole process of Buffalo Boy is that you get to recreate yourself," Stimson explains. "It's the idea of playing with time, of creating new personas. It's fun, but there's an element of critiquing, which is what my work is all about. There are layers, many of them, and I think most people see the various layers. It's pretty clear what I'm doing."

Stimson is a versatile artist who makes use of traditional media such as paint, canvas and photography, as well as creating installations and performances. When he's in "critiquing" mode, which is most of the time, his targets include colonialism, racism, sexuality, nationality, politics and religion.

"There are many different veins of creation," he says, noting that most of his work flows from his sense of native identity — he's half Siksika (Blackfoot) and half Irish, and grew up mostly in Indian environments, including time at a residential school — and is primarily a critique of racial imbalance. "Buffalo Boy fits in nicely as another strain of that discussion, as a storyteller, a trickster. It's all part of the larger psyche I'm creating, I guess, all part of the process of storytelling."

Stimson created Buffalo Boy as a parody of Buffalo Bill and his famous Wild West Show — he dubs his version *Buffalo Boy's Wild West Peep Show* — in which Indians always played a subordinate role to the cowboys. He made his debut in the role in 2004 and five years later, Buffalo Boy is still going strong.

In an interview on the Mendel Art Gallery website, Stimson describes his creation as "a trickster character. He's campy, ridiculous and absurd, but he is also a storyteller who exposes cultural and societal truths."

Stimson's Buffalo Boy persona sometimes overshadows his other work. He's exhibited paintings, photography and installation work around the country and will soon be shown in Paris. Jack Anderson, in a review of a Stimson show in the *Regina Leader-Post*, in 2007, describes his paintings, many of them depicting bison, as "spare, melancholic and eloquent." Stimson is also a curator, having served a stint as the Mendel Art Gallery's curator-in-residence.

Some of Stimson's childhood years were spent in Saskatchewan, on the Gordon Reserve and in Lebret, before the family returned to his dad's home reserve near Gleichen, Alberta. He moved to Saskatoon from Calgary a few years ago in part because of the good feelings he held for Saskatchewan but also because of what he saw as a friendlier environment for the arts. "I wanted to be in a place where the arts were encouraged and supported," he says. Since relocating here, he's benefited from Saskatchewan Arts Board funding several times, a fact he's quick to acknowledge wherever he travels. The Arts Board, he says, "has been very important" to the development of his career.

As has been Saskatchewan. "I love to spread the word about this place," he says. "Saskatchewan is the place I call home."

Shannon Jardine

The Mediterranean coast of southern France is a long way from the banks of Wascana Creek so just imagine how thrilled Saskatchewan actress Shannon Jardine was to find herself at Cannes last spring.

The native of Torch River, near Nipawin, who now calls Regina home, was in the famed film capital to attend the premiere of a movie she'd worked on back home.

Surveillance didn't win big prizes at the Cannes Film Festival, but its opening at the glitzy event, which is where millions of dollars in film distribution deals are made, provided an opportunity for some Saskatchewan film folk, including Jardine and producer Stephen Onda, to strut their stuff on the famed red carpet. The movie was co-written and directed by Jennifer Lynch, and her Hollywood heavyweight father, David, served as executive producer.

"Attending the Festival de Cannes was an absolute highlight of my career," says Jardine, back at work in the Queen City. "Having the opportunity to see our work recognized at this level and sharing it with an audience of 3,500 people is indescribable and inspiring!"

Word that her film had been selected for showing at Cannes found Jardine strapped for the cash she needed to go. She checked with the Arts Board, which came through with a quick-action Travel Grant.

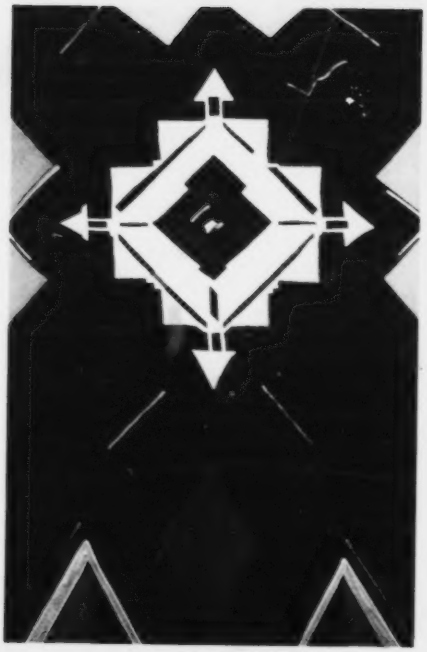
If it wasn't for the Arts Board, Jardine says, "I would not have been able to afford to attend."

Jardine is already a veteran of TV, stage and screen work in Saskatchewan. Her one-woman play, *Torch River*, based on the life of her grandmother, was a big hit on the Fringe Festival circuit. She's starred at Regina's Globe Theatre and garnered a Saskatchewan Motion Picture Association best lead actress nomination for her work in *Prairie Giant (The Tommy Douglas Story)*.

She's hoping some of the contacts she made at Cannes may pay off as her career continues to develop. Saskatchewan may benefit too, she points out, producing some payback for the Arts Board's small investment.

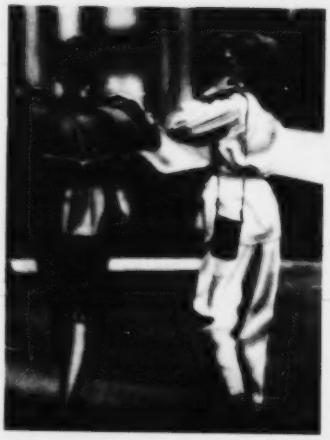
"I was able to speak to producers and filmmakers about the benefits of filming in Saskatchewan."

Victor Cicansky
Heritage Seeds
Clay, glaze, 1985



Bob Boyer
Dancing With the Lesser Prairie-chicken
Oil, enamel on canvas, 1982

Karen Schoonover
Out to Lunch
acrylic on canvas, 1981



Fourth Arts Congress: "The Saskatchewan Arts Board: Its Mandate and You."

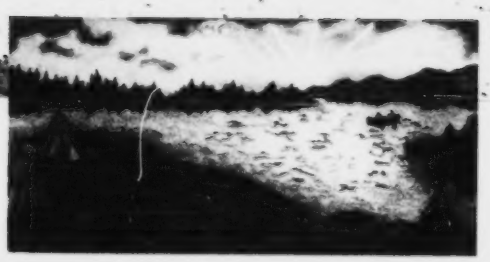
Saskatchewan Arts Board's *Arts Saskatchewan* distributed to 4 000 people.

Playscript Commissioning Program created.

Adrian Stimson a.k.a Buffalo Boy

"The whole idea is to b
provocative, to provoke,
he says with a laugh.

Harvey A.McInnes
Sunset on Ice Lake
pastel, coloured pencil on paper, 1976



14 works donated to the Saskatchewan Arts Board from the Saskatchewan Heritage 85 Corporation

1 million dollars in supplementary funding provided to the Board by the Minister

Participation in Expo activities in Vancouver, BC, 1986

Library Voices

Most Saskatchewan writers would give their eyeteeth to get into *The New Yorker*. So it's a touch ironic that the most recent bit of Saskatchewan to make the pages of that august journal is a distinctive band from Regina called Library Voices.

A review of *Hunting Ghosts (& Other Collected Shorts)*, the band's 2008 début EP, turned up in a recent issue, along with an accompanying lengthy interview with songwriter Mike Dawson on the magazine's website, as *The New Yorker* turned its attention to Canadian Music Week in the Big Apple.

The mini-album features songs with titles like *Things We Stole from Vonnegut's Grave, Kundera on the Dance Floor* and other literary-minded references – what else would you expect from a band with the word "library" in its name? The Regina combo – 10 members in all – "may well appeal to indie music fans with a taste for the light-hearted and, of course, hip bookworms who can appreciate the group's eclectic assortment of literary shout-outs," the magazine observed.

Library Voices continues to win rave reviews on the home front for its EP and its live shows. The record "has been grabbing deserved attention coast-to-coast, leaving the type of full-body impact it can take other bands ages to achieve," the *Calgary Herald* gushed. "While much of the Voices' reputation is built upon their blistering live show – all 10 players firing on all cylinders – *Hunting Ghosts* succeeds in capturing that same energy onto disc."

As for the band's literary influences, Dawson tells *The New Yorker* the songs he writes are often "inspired by novels I hold dear," like that Vonnegut's *Grave* song, in which he pays homage to a favourite author by working in references to *Player Piano, Mother Night, Welcome to the Monkey House* and other books by the late American cult writer. Other times "it seems like whatever book I happen to be reading always ties in directly with a song I'm working on." As a result, Library Voices songs are littered with not just literary references but nods to a wide range of cultural icons. "On the new album, all sorts of characters show up," Dawson says, "from Gram Parsons to Murakami, Joe Meek to Dostoevsky."

In addition to Dawson, Library Voices consists of Karla Miller, Carl Johnson, Paul Gutheil, Brennan Ross, Amanda Scandrett, Eoin Hickey-Cameron, Darcy McIntyre, Brett Dolter and Mike Thievin.

"We have all been involved in the arts in the province for years," Dawson says. "Amanda is the artist in residence at Ranch Ehrlo, for example."

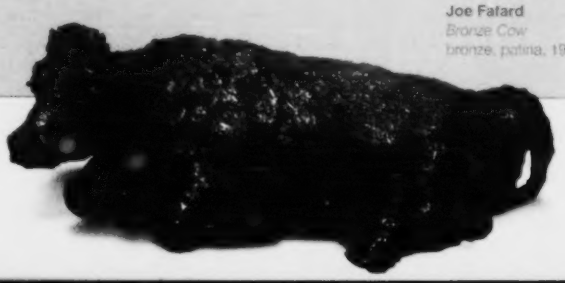
Dawson tips his hat to the support Library Voices has received from the Saskatchewan Arts Board. A grant "enabled us to spend an extensive amount of time holed up working on a full-length album. We're an incredibly hands-on band, so we're actively involved in everything from art direction and layouts to producing and mixing our music." Without the financial support from the Arts Board, he says, that would have been much more difficult.

Robert Regala and Joelle Arnusch

Robert Regala took to Saskatchewan "like a fish to water. I find it very rejuvenating here."

He and his dance partner, Joelle Arnusch, are world-class dancers who have worked internationally for years.

Regala, who was born in the Philippines and raised in Toronto,



Joe Fafard
Bronze Cow
bronze, patina, 1986

sees a metaphor for the dance scene in all the space in his newly adopted province. "There's room to grow here," he says. And, especially with the generous support of the Saskatchewan Arts Board, the realization of goals "doesn't seem too far away."

Regala and Arnusch have received several Arts Board grants through the Independent Artists and Project Grant programs. They often tour to dance in other countries and are currently working on a new piece.

Arnusch, born and raised in Regina, recalls her first Arts Board grant. Having begun dancing at the age of 12 with the Youth Ballet Company of Saskatchewan, she continued her professional training with the school of the Toronto Dance Theatre. After graduating in 1996, while working with many Canadian choreographers in Toronto, she was awarded her first grant, allowing her to commission the choreography for a solo. She performed the piece at auditions in New York City and earned a position with the Mary Anthony Dance Theatre, where she was a soloist for five years. "Without that grant, none of this would have happened."

The Arts Board's support has been "tremendous in financial terms," Regala says, but there's much more to it than just money. He has a special appreciation for the Arts Board's "flexibility and welcoming attitude."

He takes a philosophical approach to public support for the arts. "It's somewhat difficult when dealing with other people's money and expectations," he says. "It becomes a big responsibility when you're given such support. In a sense, we're borrowing from the province to help our artistic growth. At some point, we have to give back. That's what we're trying to do now."

Arnusch and Regala recently spent a year teaching and performing in Taiwan, where he was commissioned to set new works for the National Taiwan University of the Arts and Taipei National University of the Arts.

They also spend time in New York City, where both have been active in Racoco Productions and have worked with a number of other companies and choreographers.

In Canada, they've both been involved with Toronto-based Coleman Lemieux & Compagnie and, in Regina, with Robin Poitras' New Dance Horizons. Regala has also done work with the Youth Ballet Company of Saskatchewan.

Arnusch and Regala met in New York, where he was a soloist with the Jose Limon Dance Company for eight years. "After a few years, we decided to make a break, become independent artists and find our own voices," she recalls. They eventually relocated to Saskatchewan to continue their development as dancers and choreographers, and because "we felt that we could offer the province something unique. Also, the international relationships that we have been cultivating over the past 15 years could be a benefit for the arts in Saskatchewan."

The two often have offers to perform in New York, Asia and Europe, giving them opportunities to invite "excellent guest teachers to Saskatchewan and to travel abroad with fellow Saskatchewan artists," Arnusch says.

She notes that, like her, "a large number of young people must leave their homes and families in Saskatchewan to train and work elsewhere and many harbour the desire to return home to their roots and share their experiences with their families and community. We resonate with this desire for homecoming."

Richard K. Agecoutay

Library Voices

Most Saskatchewan writers would give their eyeteeth to get into *The New Yorker*. So it's a touch ironic that the most recent bit of Saskatchewan to make the pages of that august journal is a distinctive band from Regina called Library Voices.

A review of *Hunting Ghosts (& Other Collected Shorts)*, the band's 2008 debut EP, turned up in a recent issue, along with an accompanying lengthy interview with songwriter Mike Dawson on the magazine's website, as *The New Yorker* turned its attention to Canadian Music Week in the Big Apple.

The mini-album features songs with titles like *Things We Stole from Vonnegut's Grave, Kundera on the Dance Floor* and other literary-minded references – what else would you expect from a band with the word "library" in its name? The Regina combo – 10 members in all – "may well appeal to indie music fans with a taste for the light-hearted and, of course, hip bookworms who can appreciate the group's eclectic assortment of literary shout-outs," the magazine observed.

Library Voices continues to win rave reviews on the home front for its EP and its live shows. The record "has been grabbing deserved attention coast-to-coast, leaving the type of full-body impact it can take other bands ages to achieve," the *Calgary Herald* gushed. "While much of the Voices' reputation is built upon their blistering live show – all 10 players firing on all cylinders – *Hunting Ghosts* succeeds in capturing that same energy onto disc."

As for the band's literary influences, Dawson tells *The New Yorker* the songs he writes are often "inspired by novels I hold dear," like that Vonnegut's *Grave* song, in which he pays homage to a favourite author by working in references to *Player Piano, Mother Night, Welcome to the Monkey House* and other books by the late American cult writer. Other times "it seems like whatever book I happen to be reading always ties in directly with a song I'm working on." As a result, Library Voices songs are littered with not just literary references but nods to a wide range of cultural icons. "On the new album, all sorts of characters show up," Dawson says, "from Gram Parsons to Murakami, Joe Meek to Dostoevsky."

In addition to Dawson, Library Voices consists of Karla Miller, Carl Johnson, Paul Gutheil, Brennan Ross, Amanda Scandrett, Eoin Hickey-Cameron, Darcy McIntyre, Brett Dolter and Mike Thievin.

"We have all been involved in the arts in the province for years," Dawson says. "Amanda is the artist in residence at Ranch Ehrlo, for example."

Dawson tips his hat to the support Library Voices has received from the Saskatchewan Arts Board. A grant "enabled us to spend an extensive amount of time holed up working on a full-length album. We're an incredibly hands-on band, so we're actively involved in everything from art direction and layouts to producing and mixing our music." Without the financial support from the Arts Board, he says, that would have been much more difficult.

Robert Regala and Joelle Arnusch

Robert Regala took to Saskatchewan "like a fish to water. I find it very rejuvenating here."

He and his dance partner, Joelle Arnusch, are world-class dancers who have worked internationally for years.

Regala, who was born in the Philippines and raised in Toronto,

sees a metaphor for the dance scene in all the space in his newly adopted province. "There's room to grow here," he says. And, especially with the generous support of the Saskatchewan Arts Board, the realization of goals "doesn't seem too far away."

Regala and Arnusch have received several Arts Board grants through the Independent Artists and Project Grant programs. They often tour to dance in other countries and are currently working on a new piece.

Arnusch, born and raised in Regina, recalls her first Arts Board grant. Having begun dancing at the age of 12 with the Youth Ballet Company of Saskatchewan, she continued her professional training with the school of the Toronto Dance Theatre. After graduating in 1996, while working with many Canadian choreographers in Toronto, she was awarded her first grant, allowing her to commission the choreography for a solo. She performed the piece at auditions in New York City and earned a position with the Mary Anthony Dance Theatre, where she was a soloist for five years. "Without that grant, none of this would have happened."

The Arts Board's support has been "tremendous in financial terms," Regala says, but there's much more to it than just money. He has a special appreciation for the Arts Board's "flexibility and welcoming attitude."

He takes a philosophical approach to public support for the arts. "It's somewhat difficult when dealing with other people's money and expectations," he says. "It becomes a big responsibility when you're given such support. In a sense, we're borrowing from the province to help our artistic growth. At some point, we have to give back. That's what we're trying to do now."

Arnusch and Regala recently spent a year teaching and performing in Taiwan, where he was commissioned to set new works for the National Taiwan University of the Arts and Taipei National University of the Arts.

They also spend time in New York City, where both have been active in Racoco Productions and have worked with a number of other companies and choreographers.

In Canada, they've both been involved with Toronto-based Coleman Lemieux & Compagnie and, in Regina, with Robin Poitras' New Dance Horizons. Regala has also done work with the Youth Ballet Company of Saskatchewan.

Arnusch and Regala met in New York, where he was a soloist with the Jose Limon Dance Company for eight years. "After a few years, we decided to make a break, become independent artists and find our own voices," she recalls. They eventually relocated to Saskatchewan to continue their development as dancers and choreographers, and because "we felt that we could offer the province something unique. Also, the international relationships that we have been cultivating over the past 15 years could be a benefit for the arts in Saskatchewan."

The two often have offers to perform in New York, Asia and Europe, giving them opportunities to invite "excellent guest teachers to Saskatchewan and to travel abroad with fellow Saskatchewan artists," Arnusch says.

She notes that, like her, "a large number of young people must leave their homes and families in Saskatchewan to train and work elsewhere and many harbour the desire to return home to their roots and share their experiences with their families and community. We resonate with this desire for homecoming."

"Having the funding from the Arts Board really allowed us to excel artistically," he says.

Work by David Thauberger from the Arts Board's Permanent Collection is one of twelve selected from across the country by Canada Post to be reproduced on stamps in celebration of Canada Day 125.

Dorothy Knowles
Grey Skies
acrylic, chalk, pastel, graphite on canvas, 1994

Hectik Theatre

From plays about cancer and childhood sexual abuse to politics in the Middle East, it's within the mandate of Kenn McLeod's and Nicole Olszewski's independent theatre company, Hectik, to relentlessly pursue innovative, edgy and thought-provoking productions, or what McLeod refers to as "theatre that stays with you."

"The reason for Hectik was to provide opportunities for local artists to get on stage and to work on material that was challenging for them and challenging for an audience as well," says McLeod, who co-founded Hectik Theatre with Olszewski in 2005.

In 2007, for example, Hectik performed *This is Cancer* – a play that takes the point of view of the disease.

"It was a very touchy subject," says McLeod, "but I don't think there was a person who saw that show who wasn't affected – and deeply affected. Having provided that opportunity for an audience to see a show that could affect them that way – that's why I do theatre."

Only 24 when he started Hectik Theatre, McLeod was working three part-time jobs to feed his self-declared "theatre addiction." Every penny he made was invested into Hectik, which operated as a volunteer collective during its first two years.

"The one difficulty about being a young artist is you don't necessarily have the funds to do your dreams," says McLeod. "And then when we started getting funding from the Arts Board, all of a sudden we could dream bigger." The Arts Board funding also allowed Hectik to begin paying its actors.

The first grant that Hectik Theatre received was in 2006 for *The Pillowman* – a black comedy by Irish playwright Martin McDonagh. Hectik also received a Project Assistance grant for *This is Cancer*. Its latest grant from the Arts Board was for its 2008/09 season, which included Martin Moran's *The Tricky Part* – a one-person play in which the main character relates his adult decision to meet with his childhood abuser – and *My Name is Rachel Corrie*, which tells the true story of a 23-year-old American who was crushed to death by an Israeli Army bulldozer in Gaza while she was protesting the demolition of a Palestinian home.

"We couldn't have done what we did without the support of the Arts Board," says McLeod, who knows what it's like to live in a country where local funding for the arts is practically unheard of. After studying in the United States at the University of Nevada, Las Vegas (UNLV) for the past year, McLeod says he's more appreciative of local funding agencies such as the Arts Board and the support he's received here at home.

"Having the funding from the Arts Board really allowed us to excel artistically," he says.

Olszewski, who was nominated for a YWCA Women of Distinction Award last year, especially appreciates that Arts Board grant applications are juried by peers in the art form. "For them to award you funding really means something because it means that other artists in the community are seeing you as a valuable artist," she says.

In 2008, McLeod and Olszewski were nominated for a Mayor's Arts and Business Award in the category of Innovation in the Arts.

"It's amazing to have a community support your work. You need to have the audience supporting your work, but to have other artists step up and say your work is worth funding and your work is valuable and your work needs to be seen is a huge compliment and one that I was always very thankful for," Olszewski says.

Responsibility for the Resident Artist Program from SaskCulture is transferred to the Arts Board.

Arts Board sponsors newly established Poetry Award at the Saskatchewan Book Awards.

Establishment of Aboriginal Advisory Panel to consider policies, programs, and delivery mechanisms in the arts and their impact on Aboriginal peoples in Saskatchewan.

Jane Evans
Mountain Meadow
cotton, viscose, polyester
fabric paint, 1999

Matty Powell and the "Great Train Reverie"

Railroad tracks are one of the defining icons of Saskatchewan's history and landscape, reaching endlessly toward far-off places and possibilities. For musician Matty Powell, railroads evoke not only a sense of nostalgia, but a commitment to the future as well. And he should know. Powell travelled by train with three other musicians and a film crew on a three-week tour dubbed *The Great Train Reverie*.

Powell got the idea to tour by train while contemplating the promotion of his newest album, *The Ness Creek Sessions*. "The album was recorded in a unique way and I wanted the tour to live up to that same feeling," he says. While Powell states that he has loved train travel since he was a kid, it was his concern for the environment that informed his choice. "[Trains are] one of the most environmentally-friendly methods of long-distance travel, so it was an easy decision. I rounded up a group of musicians, bounced the idea off them; they loved it and *The Great Train Reverie* was born."

Funded in part by the Saskatchewan Arts Board, the group travelled from Saskatoon to Winnipeg, Toronto, Montreal, Moncton, Halifax, Liverpool, Ottawa and Wakefield, playing in cafes, houses, bars and, of course, train stations.

For Powell, the grant had more than a monetary impact on his project. "We took a pretty large financial hit during this tour," he says, noting that the funding provided time for the artists to nurture their creative sides. "Having time as an artist is the most important thing in my mind. Time to create, write, practice and perform is far more important than money."

He also points out that receiving his acceptance letter from the Arts Board provided a sense of validation. "I felt like a legitimate artist with a great idea. That was the most important [benefit] for me personally, the recognition I felt as a Saskatchewan artist."

Powell has not limited his travels to Canada. He is currently living in Nicaragua, helping to build an environmentally sustainable house in an impoverished community. Powell says this venture has allowed him to employ his musical talents as well. He organized The Earthship Pitaya Festival, a free music event with all proceeds going back into the community. Over a thousand people attended, enjoying acts from Nicaragua, the United States and Canada, with Powell as one of the headlining acts.

Marie Lanoo

Arts Board organizes the Saskatchewan Arts Forum, addressing the relevancy of the arts to Saskatchewan people. This serves to re-establish the Saskatchewan Arts Congress through the Saskatchewan Arts Alliance.

Participation in a website development project organized by the Canadian Heritage Information Network (CHIN), making the Arts Board's Permanent Collection available online for the first time.

Innovation and New Technology

Eric Powell

Some people think it's just a lot of noise. But it's music to the ears of Eric Powell.

The Regina sound artist is at the cutting edge of the audio world's forays into new music, new media and new sounds. Along with 4 colleagues Charlie Fox, Erin Gee and David Ogborn, banded together into a group called Holophon, Powell has been bringing his new sound to Regina audiences, with predictably mixed results.

A concert at the University of Regina's Shu-Box Theatre was enthusiastically received, he reports. But one at Bushwakker's, a warehouse district brew pub that often has live music, ruffled some feathers. "A lot of what we do is noise-based and that's hard for some people to accept, especially if they've gone out to their favourite pub for a quiet drink."

Powell, who also describes himself as a "soundscape composer," has been spending the last year in residence, funded by the Saskatchewan Arts Board, at the University of Regina's multi-channel sound studio, pushing the audio envelope. The multi-channel studio is itself part of the university's New Media Studio Laboratory, which does research in a variety of computer-based new media applications, including video and audio.

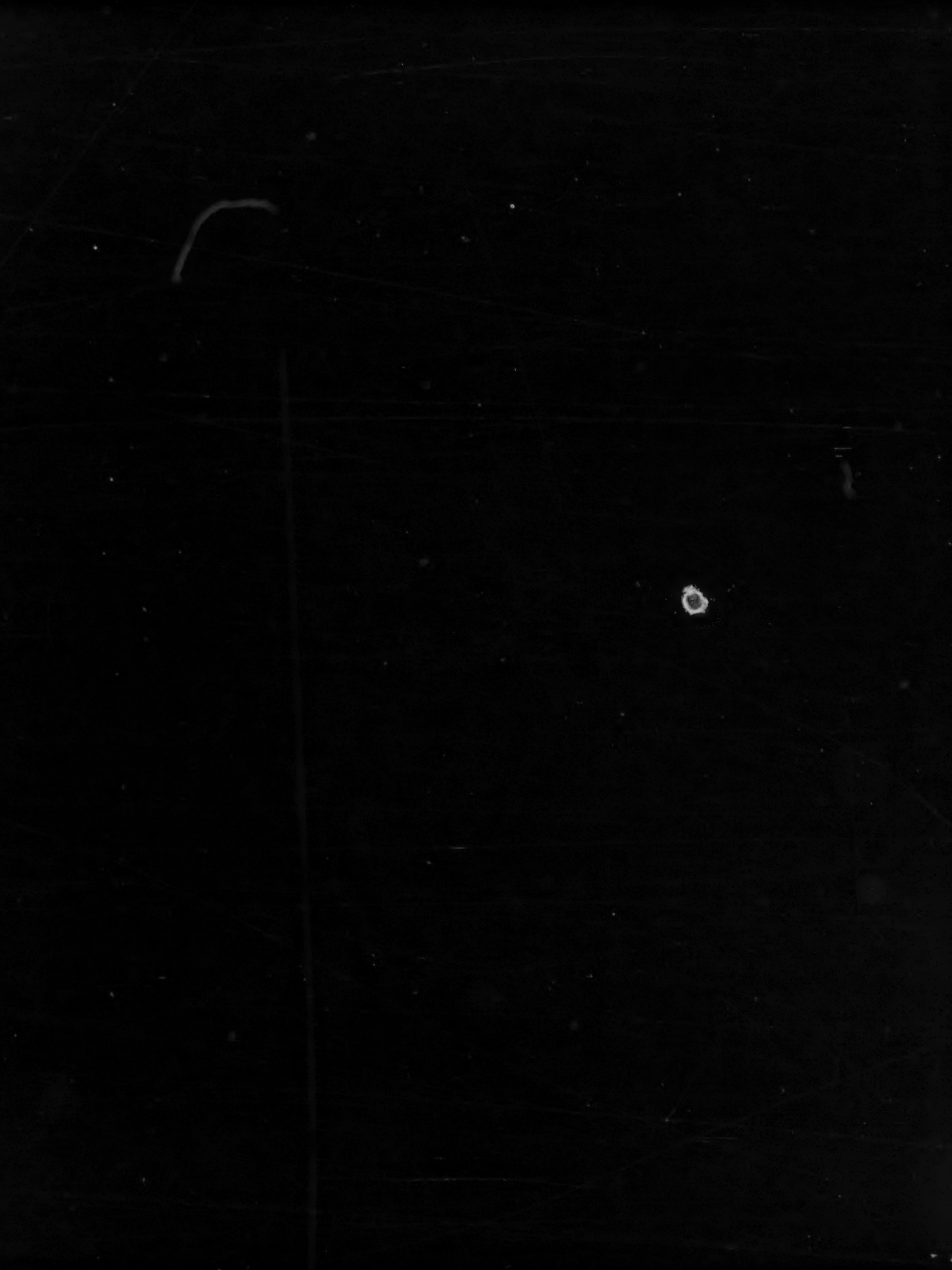
"I use sound as a primary medium in my artistic practice," Powell explains, which means he might be creating an installation one week, working on an "electroacoustic" composition the next (one of his pieces features a tape loop and a bassoon), and jamming with a rock and roll band the week after that.

The Arts Board Act (1997) is passed in the Legislature and proclaimed as of March, 1998.

Arts Board provides administrative support for the establishment of the Arts Stabilization Program in Saskatchewan.

Arts Board implements new Global Grants program of multi-year funding to Saskatchewan arts organizations.

MacKenzie Art Gallery hosts "Saskatchewan Perspective: An Exhibition Celebrating the 50th Anniversary of the Saskatchewan Arts Board."



Innovation and New Technology

Eric Powell

Some people think it's just a lot of noise. But it's music to the ears of Eric Powell.

The Regina sound artist is at the cutting edge of the audio world's forays into new music, new media and new sounds. Along with a colleagues Charlie Fox, Erin Gee and David Ogborn, banded together into a group called Holophon, Powell has been bringing his new sound to Regina audiences, with predictably mixed results.

A concert at the University of Regina's Shu-Box Theatre was enthusiastically received, he reports. But one at Bushwakker's, a warehouse district brew pub that often has live music, ruffled some feathers. "A lot of what we do is noise-based and that's hard for some people to accept, especially if they've gone out to their favourite pub for a quiet drink."

Powell, who also describes himself as a "soundscape composer," has been spending the last year in residence, funded by the Saskatchewan Arts Board, at the University of Regina's multi-channel sound studio, pushing the audio envelope. The multi-channel studio is itself part of the university's New Media Studio Laboratory, which does research in a variety of computer-based new media applications, including video and audio.

"I use sound as a primary medium in my artistic practice," Powell explains, which means he might be creating an installation one week, working on an "electroacoustic" composition the next (one of his pieces features a tape loop and a bassoon), and jamming with a rock and roll band the week after that.

Powell, who earned his M.F.A. in contemporary arts from Simon Fraser University, has done sound installations in a number of settings, including one commissioned for Vancouver's Gastown area, and has collaborated with a number of other artists on dance and theatre productions. Some of his electroacoustic compositions have blended trumpet and recorded ferry horns, trombone and the sound of airplane engines.

The show Holophon performed at Bushwakker's is instructive. Called *60x60*, the hour-long concert was made up of 60 works by 60 different composers, each lasting 60 seconds and showing off a variety of new audio styles and techniques. The *New York Times*, writing about *60x60* when it was performed in the Big Apple last year, wrote: "The idea…is quite mad. But it's this kind of madness that makes the cultural world go round...."

From Powell's point of view, the idea of him and his pals taking their electronic gear into Bushwakker's and making a ruckus was simply to introduce to the local population "this art form that's growing in popularity," and he's grateful to the Arts Board for its help. It doesn't surprise him that his art is not to everybody's taste. "We are outside the scope of some people's aesthetic sphere, no question."

La Troupe du Jour

La Troupe du Jour took its act on the road this spring to great notices. The Saskatoon French theatre company performed its production of *Rearview* by Franco-Saskatchewanian actor-writer Gilles Poulin-Denis across Canada, including at the Carrefour International de Théâtre, an international theatre festival in Quebec City in June.

Organizers of the festival, which draws theatrical groups from France, Belgium and other francophone countries, knew what they were getting with La Troupe du Jour; but audiences "were surprised to see a theatre like us from Saskatchewan," an excited Denis Rouleau, artistic and managing director of La Troupe, said by cell phone from Quebec City a day or two after the performance. "They were amazed."

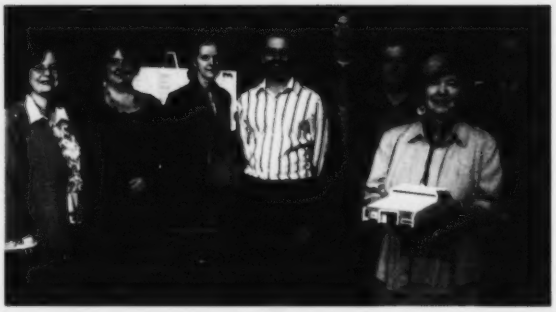


Photo: Yvan Lebel

La Troupe du Jour will also take *Rearview* to the Zone théâtrales festival in Ottawa in September.

The one-man play, which had its premiere in Saskatoon in February, features Poulin-Denis, a former Saskatoon resident; and it's directed by Montrealer, Pillippe Lambert. Poulin-Denis, now living in Montreal, started out as an actor. His departure into playwriting was nurtured through his relationship with La Troupe.

The francophone theatre group's success with *Rearview* caps a stellar year marked by La Troupe's purchase of its own working space, made possible by a $165,000 federal grant through the Cultural Spaces Canada program of the Department of Canadian Heritage. Founded in 1985, La Troupe is Saskatchewan's only francophone professional theatre company. It has presented more than 65 plays, including 30 original works, and offers a diverse range of programs, including tours, acting and writing workshops, and festivals.

The new facility in the burgeoning 20th Street arts community will be used primarily as a production centre and rehearsal hall, and "will be an incubator of creative ideas and talents," Rouleau told the *Saskatoon Star Phoenix* when the grant was announced earlier this year.

Performances will continue at the Refinery, the Nutana-area arts centre on Dufferin Avenue. "It's an intimate place that works well for us," Rouleau says.

Launch of Arts Board website.
Arts Board opens Saskatoon office.

Moving Write Along – Poetry on the Buses project launched in collaboration with Canada Council for the Arts.

Government of Saskatchewan passes *The Status of the Artist Act*.

Arts Board signs new agreement with SaskCulture, identifying ways the two organizations can share resources and effectively work together.

La Troupe has also been expanding its use of English surtitles, which has allowed the group "to show our work to a larger audience." In fact, La Troupe extended its performance runs from one week to two and attendance was up about 30 per cent this year, in the second year of using the translation system.

"Audiences really like it," Rouleau says. We do some shows with it, some without. We give people a choice."

In addition to its cross-country travels with *Rearview*, La Troupe is planning its largest Saskatchewan tour ever, taking a new play by Raoul Granger, *Bonneau et a Bellehumeur*, to nine communities.

Rouleau pays tribute to support from the Saskatchewan Arts Board in all its activities. "They're very important to us," he says. "Their support is amazing."

Ellen Moffat

Ellen Moffat is on a mission. The Saskatoon "multi-media and public artist," as she describes herself, has long since left conventional art behind, though she still makes use of conventional art skills.

"You might say I'm driven by a line of inquiry," she says. "I'm trying to figure out how to make people curious, how to bring people into [my] work and to give them a fuller, more engaged experience.

"It's as if what I'm doing starts the sentence and I want them – I allow them – to complete it."

A good example is her recent installation called *twicescore*, which was part of the new media COM POSE show incorporating sound and text in the College Building Gallery at the University of Saskatchewan, last year. The piece, which makes use of two computer consoles, encourages people to get involved by sitting down and writing a poem. "They have to become an author," Moffat explains. "It's highly interactive, but also highly visual," since the poems are projected onto a screen as they're composed in the form of a bed of glass beads. "On one level, it's immediate and playful; on another it's pretty serious. It's fairly experimental work. I'm constantly trying to figure out how I can make my work more accessible."

Ian Campbell

They say art is in the eye of the beholder.

Well, what about a chicken coop? And a music playing chicken?

Saskatoon artist Ian Campbell went to Scotland, with the aid of a Saskatchewan Arts Board travel grant, to work with a colleague on a project that pitted chicken against technology.

Through the miracle of the Internet, visitors to a Glasgow art gallery got to see live video of a chicken going about its business at a small community farm in Edinburgh. When the chicken pecked at a pan of food, it triggered music on a computer in the gallery; when it went into its nesting box, toast popped out of a toaster in the gallery.

Fascinating stuff to be sure, but is it art?

Campbell, who works with machines, computers and video, and has a day job at Paved in Saskatoon, gets that a lot. For Campbell, it may be the simple presence of the art gallery in the equation that transforms what might otherwise be a science experiment into art.

"It's about creating situations," he explains. "On its own, maybe not so much, but when done in a gallery, it gets people thinking. It becomes a sort of statement about whatever the politics or social ideas around the work may be."

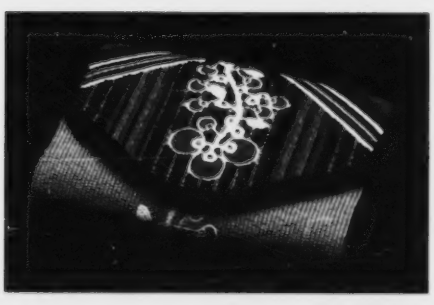
Campbell, who moved to Saskatoon a couple of years ago after graduate work in Montreal and undergraduate work in his hometown of Victoria, has always enjoyed technology, "so I bring it into my art."

Influenced by the Dadaists and collage, he describes his work as "sculpture/assemblage art" that plays with "ideas of consciousness."

His recent show at the Mendel Art Gallery is a good example. The museum's exhibition information describes Campbell as "a multimedia artist whose work blends obsession, play, and whimsy using recycled consumer technology. With a collage sensibility, he brings together different or unrelated elements to create new relations, information and images."

Campbell is currently working on a new piece, employing multi-channel video that attempts to examine some of his moving machines "in a lyrical way. I'm trying to create a mood."

There's a lot of process involved" in this project and another he's working on simultaneously. He has high praise for the "freedom" a grant from the Arts Board is giving him, both in terms of time he can spend on the project and the means to acquire equipment. "It's great."



Marcia Chickeness

Government of Saskatchewan announces plans to improve the Arts Board's base budget incrementally by $0.5 million for each of three years leading to the provincial Centennial.

Panel of senior artists reviews the Individual Assistance Grant Program in order to address feedback from juries, board, staff and community members.

Arts Board reveals pART of Our Lives theme, highlighting the importance of art to the everyday lives of all Saskatchewan people.

La Troupe has also been expanding its use of English surtitles, which has allowed the group "to show our work to a larger audience." In fact, La Troupe extended its performance runs from one week to two and attendance was up about 30 per cent this year, in the second year of using the translation system.

"Audiences really like it," Rouleau says. We do some shows with it, some without. We give people a choice."

In addition to its cross country travels with *Rearview*, La Troupe is planning its largest Saskatchewan tour ever, taking a new play by Raoul Granger, *Bonneau et a Bellehumeur*, to nine communities.

Rouleau pays tribute to support from the Saskatchewan Arts Board in all its activities. "They're very important to us," he says. "Their support is amazing."

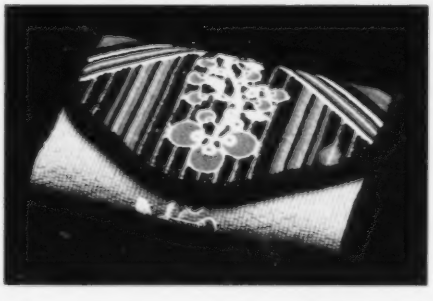
Ellen Moffat

Ellen Moffat is on a mission. The Saskatoon "multi-media and public artist," as she describes herself, has long since left conventional art behind, though she still makes use of conventional art skills.

"You might say I'm driven by a line of inquiry," she says. "I'm trying to figure out how to make people curious, how to bring people into [my] work and to give them a fuller, more engaged experience."

"It's as if what I'm doing starts the sentence and I want them — I allow them — to complete it."

A good example is her recent installation called *twitcom*, which was part of the new media COMPOSE show incorporating sound and text in the College Building Gallery at the University of Saskatchewan, last year. The piece, which makes use of two computer consoles, encourages people to get involved by sitting down and writing a poem. "They have to become an author," Moffat explains. "It's highly interactive, but also highly visual," since the poems are projected onto a screen as they're composed in the form of a bed of glass beads. "On one level, it's immediate and playful; on another it's pretty serious. It's fairly experimental work. I'm constantly trying to figure out how I can make my work more accessible."



Ian Campbell

They say art is in the eye of the beholder.

Well, what about a chicken coop? And a music playing chicken?

Saskatoon artist Ian Campbell went to Scotland, with the aid of a Saskatchewan Arts Board travel grant, to work with a colleague on a project that pitted chicken against technology.

Through the miracle of the Internet, visitors to a Glasgow art gallery got to see live video of a chicken going about its business at a small community farm in Edinburgh. When the chicken pecked at a pan of food, it triggered music on a computer in the gallery; when it went into its nesting box, toast popped out of a toaster in the gallery.

Fascinating stuff to be sure, but is it art?

Campbell, who works with machines, computers and video, and has a day job at Paved in Saskatoon, gets that a lot. For Campbell, it may be the simple presence of the art gallery in the equation that transforms what might otherwise be a science experiment into art.

"It's about creating situations," he explains. "On its own, maybe not so much, but when done in a gallery, it gets people thinking. It becomes a sort of statement about whatever the politics or social ideas around the work may be."

Campbell, who moved to Saskatoon a couple of years ago after graduate work in Montreal and undergraduate work in his hometown of Victoria, has always enjoyed technology "so I bring it into my art."

Influenced by the Dadaists and collage, he describes his work as "sculpture/assemblage art" that plays with "ideas of consciousness."

His recent show at the Mendel Art Gallery is a good example. The museum's exhibition information describes Campbell as "a multimedia artist whose work blends obsession, play, and whimsy using recycled consumer technology. With a collage sensibility, he brings together different or unrelated elements to create new relations, information and images."

Campbell is currently working on a new piece, employing multi-channel video that attempts to examine some of his moving machines "in a lyrical way. I'm trying to create a mood."

"There's a lot of process involved" in this project and another he's working on simultaneously. He has high praise for the "freedom" a grant from the Arts Board is giving him, both in terms of time he can spend on the project and the means to acquire equipment. "It's great."

"It's as if what I'm doing starts the sentence and I want them – I allow them – to complete it."

20

A Toronto native who did her undergraduate art studies at Concordia, Moffat came to Saskatchewan to pursue an M.F.A. at the University of Regina about 20 years ago and, with only brief times away, hasn't left. Residencies and contracts took her to Fort Qu'Appelle, Prince Albert and, finally, Saskatoon, where she's become a fixture in the arts scene with her challenging, often playful installations. Her work is characterized by its refusal to stay within conventional boundaries. She recalls being immediately struck by all the space in Saskatchewan. "The element of space is very important in my work," she says. Saskatchewan, she adds, "has lots of potential. If you have an idea, you have a better chance of achieving it here. There's a lot of room to realize ideas."

As her work has expanded to include text and sound, she remains grounded in the fundamentals of sculpture. "I'm still a sculptor," she laughs, "but now I'm maybe more interested in exploding the object than merely fashioning it." Rather than working in clay or stone, she'll often start with an empty room. A room, she observes, "is a three-dimensional space and when you fill it you're creating sculpture. Engage the viewer and it becomes almost four-dimensional with the addition of time."

The artist's projects have benefited from Saskatchewan Arts Board support and Moffat has high praise for the impact the board has had on the province's arts culture. "It's been hugely important for Saskatchewan artists. It's absolutely helped my own career, allowed me to become the artist I am."

Paved-AKA

It took a $234,000 grant from the provincial government's Building Communities Fund, but the long-awaited marriage of Paved Arts and AKA Gallery in Saskatoon has finally come to fruition.

The two non-profit arts groups have come together with the name 20 Above Arts Centre. Renovations to their quarters, which totalled about half a million dollars, have created a 2,000-square-foot-plus, cutting-edge art gallery and new media facility.

The Saskatchewan Arts Board is a major contributor to the facility through its Global grant program.

The results of this union, according to David LaRiviere, artistic director at Paved, are stability and independence.

The benefits of the marriage go beyond just finances. "Saskatchewan now has a space for independent media art," LaRiviere says, putting emphasis on *independent*. "In an environment of commercial media, that's extremely important. It's a real success story."

Paved had been formed only a few years earlier through the merger of Video Verité and the Photographers Gallery. This most recent partnership expands the organizations' range of interests: Paved stands for photography, audio, video, electronic and digital. Its mandate is to help artists and independent producers

2000s Regina is designated a Cultural Capital of Canada, and the Arts Board partners with the City of Regina to deliver the Art At Work initiative.

Twenty reproductions of art work from the Permanent Collection are reproduced to be used as a classroom resource. The project is entitled *Saskatchewan... Our Place*.

In celebration of Saskatoon being named one of Canada's Cultural Capitals, the Arts Board partners with the city on four projects: eight artist-in-residence projects; a public art commission; an original performance piece staged at the Lieutenant Governor's Arts Awards; and the "Building Bridges" round table dialogues.

make and exhibit their work. AKA was the city's long-running, well-respected artist-run gallery.

Although they share a debt-load and a building located on 20th Street in Riversdale, Paved and AKA remain separate entities, with their own boards and spaces.

Still, there's been collaboration on some projects and there's a healthy respect between the two organizations, LaRiviere says. "Both organizations are ambitious; we have our own mandates and goals."

"It's really worked out well for us," says Tod Emel, Director of AKA. "The way we've been able to collaborate is really great."

AKA has also benefited tremendously from its new location. Since the move, its audience has nearly quadrupled. "Our public face is a lot more readily available," Emel says.

The renovated centre, which had its grand re-opening last September, is already giving local artists a place to work and a chance to get their hands on new audio, video, digital and other equipment, plus access to an arts resource centre, an artist residency space and an auditorium for screenings and lectures. Several hundred artists are making use of Paved's production facilities.

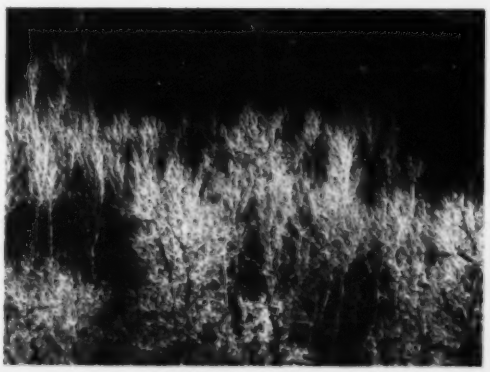
In addition to the provincial money that went into the project, 20 Above Arts Centre benefited from over $300,000 in direct funding from the Canadian Heritage department.

The two organizations' pitch for provincial funding included the promise that the facilities "will be the most technologically advanced media facilities in the city and will be the only publicly accessible production facilities in the city.

"Our organizations are committed to keeping young artists in Saskatoon and to the growth of the cultural life in the city."

LaRiviere, an Alberta native who came to Saskatoon after a similar job in Peterborough, ON, has nothing but praise for the support the Paved-AKA venture has received from the Saskatchewan Arts Board, which he calls "one of the most supportive, nurturing arts agencies in the country." He adds, "It's also one of the friendliest, most collegial agencies to deal with. You really get a sense that we're in this together, that they're on our side, pushing for us. It's a very mature way to nurture the arts."

Patrick Close
Qu'Appelle Valley
photograph, 2006

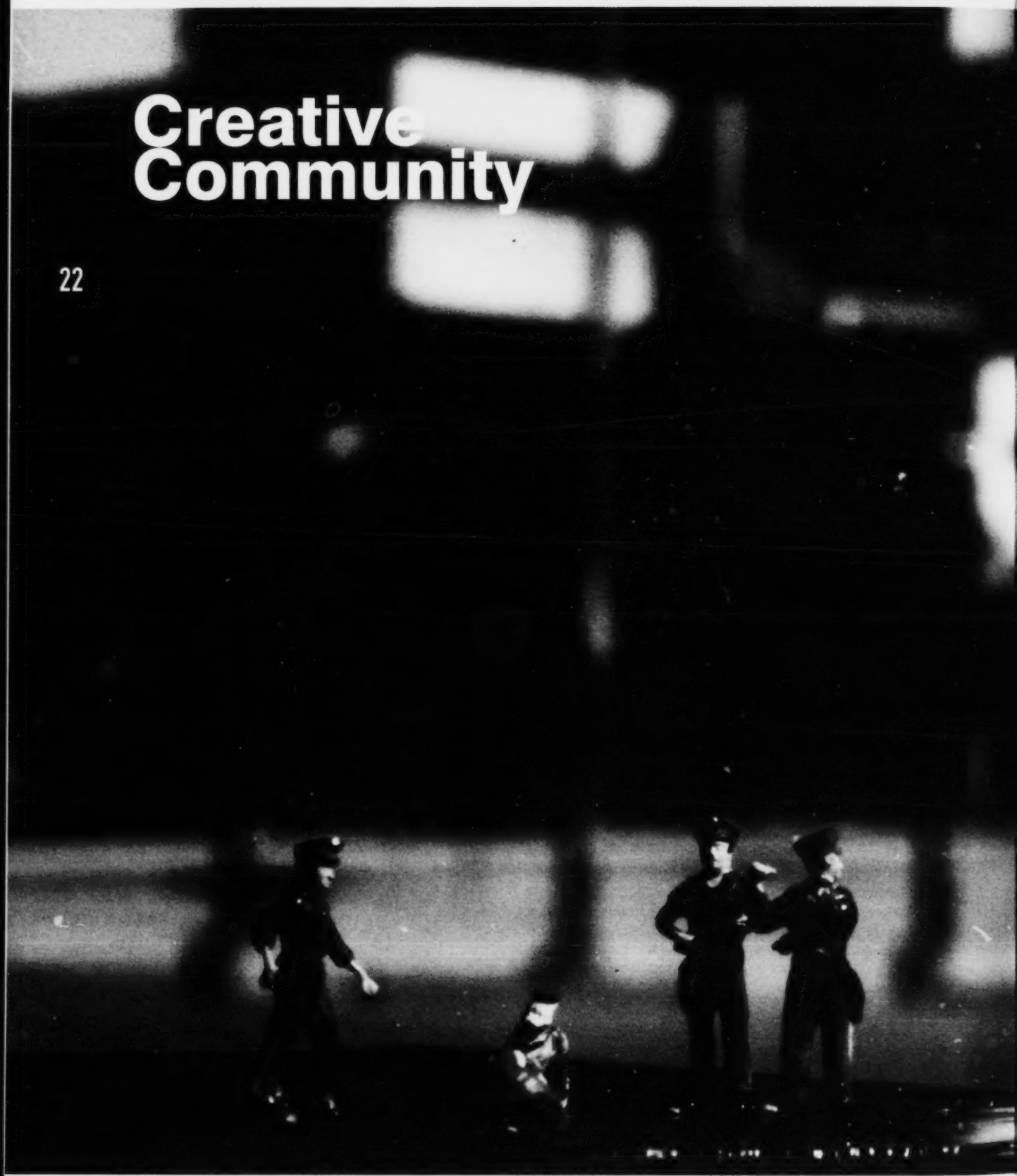


As part of Saskatchewan's Centennial celebrations, the Arts Board played a unique leadership role in creating long-lasting memories through the arts, including funding the creation of a large mural, *Northern Tradition and Transition* by Roger Jerome, in the Legislative Building. The mural was unveiled during the Royal visit of Her Majesty the Queen.

The Arts Board commissioned for permanent outdoor installations to commemorate Saskatchewan's Centennial. Projects in Estevan, La Ronge, Lloydminster and Yorkton will act as gateways to the province for years to come.

Creative Community

22



Arts Board establishes the Premier's Centennial Arts Scholarships.

Individual Assistance Program renewed as the Independent Artists Program.

SCN releases "The Creative City", a nine-part documentary series on the artist-in-community residency projects funded and managed by the Arts Board.

Arts Board signs new agreement with SaskCulture.

Responsibility for administering lottery funding in support of Festivals and the Media Arts Program is transferred to the Arts Board.

Left
The piece is called *Mob*, by Terrance Houle for *the Dewdney Avenue Project*, in which he painted miniature figures and recreated settings/situations indicative of those many First Nations people have experienced.

Common Weal

When people think of North Central Regina, the images brought to mind are often not pretty. Gerry Rueker, Southern Saskatchewan Artistic Coordinator for Common Weal Community Arts, hoped to challenge those negative images through *The Dewdney Avenue Project*.

The project was a multidisciplinary artistic venture bringing together individuals and organizations within North Central. Rueker says the goal of the project was to engage the community by creating dialogues, understanding and pride amongst residents, adding, "[*Maclean's* magazine] chose the North Central community as the most dangerous neighbourhood in Canada. It was our desire to counter the negative impression of the community as well as provide opportunity for the culture of the neighbourhood to flourish."

To accomplish this, Rueker worked with four other artists to organize multiple streams of programming: audio with Cheryl L'Hirondelle; voice with Traci Foster; video and photography with Terrance Houle; and multidisciplinary arts with Edward Poitras. The artists worked closely with members of the community to create work that explored North Central's rich history and unique cultural identity.

Cheryl L'Hirondelle recorded interviews with elders from the area, discussing stories and wisdom about the neighbourhood and its place in Regina's history. In collaboration with Scott Collegiate, she then set up a radio transmitter on top of Regina's oldest remaining high school and broadcasted the stories via pirate radio. The project was so successful that L'Hirondelle was brought back to the school to help students transmit their own stories and music.

Traci Foster worked with members of the South Saskatchewan Independent Living Centre (SSILC) in a series of creative voice workshops. These workshops encouraged participants to use performance, storytelling and mask making to express their voices and emotions. The SSILC noticed such a positive impact on disabled participants that the workshops have been extended to include one-on-one time with the project artist.

Terrance Houle focused on the history of North Central, particularly the story of Louis Riel. He created miniature stories using train models, which addressed and contrasted current issues to those of Riel's time. Images created by Houle during the project were then exhibited in buses and transit shelters across the city.

Edward Poitras used a combination of video, photography, installation and web-based work to engage residents with ideas, feelings and stories about those who have gone missing from the neighbourhood. Poitras was especially interested in the lack of available information regarding missing persons – the hidden "stories" of the community. Images from this part of the project were also distributed throughout the city via the transit system.

While discussing the impact and scope of *The Dewdney Avenue Project*, Rueker does not hesitate to point out the importance of grant programs to creating such events. "Common Weal is dependent on the generous funding of the Saskatchewan Arts Board and other funding agencies in order to provide our programming." He observes that without such funding, Common Weal would not be able to continue, let alone produce undertakings such as *The Dewdney Avenue Project*.

Arts Board enters into three-year agreement with the Ministry of Tourism, Parks, Culture and Sport for $1.5 million per year to administer the Creative Industries Growth and Sustainability Fund, and $0.8 million per year to administer the Culture on the Go program.

Clearing a Path: an Exhibition of Traditional Indigenous Art tours Saskatchewan and is exhibited at the Regina International Airport and at the Roundhouse in Vancouver as part of the 2009 Cultural Olympiad.

2009

Dan Tysdal

Dan Tysdal is a poet following in the path – not always an easy one – of Milton Acorn, the self-proclaimed "people's poet." It's not just a matter of writing work that's easily accessible to readers, but a desire to put poetry at the service of others.

Tysdal's latest poetry project, which he worked on with the assistance of a Saskatchewan Arts Board Independent Artist Program grant, is a collection of poems "written at the request of others." He's calling the project *The Open Toll*. In his grant application, he explained that he wanted to be open to "the ideas and desires of people who wish to propose anything from a public event to a personal occasion to serve as the subject matter, the poem's source of inspiration. In a way, I am looking for a muse. I want to 'open' myself to our communities – both personal and public – and ask them to define the direction and scope of these acts of creation."

That's quite a mouthful, but Tysdal has been ambitious for his experimental poetry for some time.

His first book, the impressively titled *Predicting the Next Big Advertising Breakthrough Using a Potentially Dangerous Method*, a pop culture-drenched, edgy book of poems, won the Anne Szumigalski Poetry Award at the Saskatchewan Book Awards in 2006.

Even before that book was published, it had earned a reputation, winning the prestigious John V. Hicks Award, named after one of Saskatchewan's legendary elder statesman poets and presented every year by the Saskatchewan Writers Guild for promising manuscripts.

Since then, Tysdal's earned a master's degree in English – his second – from the University of Toronto. He'll be teaching creative writing this fall at the U of T's Scarborough campus. And this fall, his second book of poetry – produced with the assistance of an earlier Arts Board grant – will be published.

Actually, Tysdal's most recent poetry project has been temporarily put on hold. Midway through, he explains, "I really hit a rut. I felt like I was recycling." After consulting with the Arts Board literary consultant, he switched his focus to a novel. "I felt like I had something fresher to say with fiction."

He's now close to completion of a first draft and has praise for the Arts Board's flexibility.

Grants, he notes, "give you time to get new work started. But they also buy you time to fail as well as to succeed. That's really crucial to the creative process."

Tysdal grew up on his folks' mixed grain farm just south of Moose Jaw. He started writing seriously when he was about 15. "It was the typical stuff you write when you're trying to find your place in the world…*I want to die, I'm alone*…that sort of self-obsessed drivel."

In 1998, as an English major at the University of Regina, he took his first formal creative writing class and "things started to click. It showed me another way of looking at my work more objectively."

When one of his poems was published in *Grain*, the province's pre-eminent literary magazine, and went on to win an honourable mention in the 2001 National Magazine Awards. "It was really exciting. I thought, hey, 'literary success is easy,' but then not much happened for a while."

Now that he'll be teaching in Toronto, is this a Saskatchewan brain-drain Saskatchewan story? Not quite. Tysdal, who always gets home to the farm for summers, figures he'll be back, one of these days. "I have a hard time staying in one place, but Saskatchewan will always be home base."

Sion Middle School

Tamara Murray is an educator who knows the important impact that the arts can have on students and the community. As a teacher at Saskatoon's Sion Middle School, Murray says she often witnesses students facing difficult challenges in their lives. With a small group of fellow staff members, Murray developed an ArtsSmarts project that would bring something bright, positive and educational to her students and the surrounding community.

The impetus for the project came from a desire to bring students and community together to improve the appearance of a common area within the school. "Our concept involved changing the look of our cafeteria to encompass a multicultural feel," she says, noting that the students' varied backgrounds and lives served as an inspiration to the project.

"We felt they needed a brighter environment to welcome them. Therefore, two metal pillars were to be covered by wooden pillars, with circular benches attached that the students could sit on." The final plan was to have students design their own ceramic tiles to decorate the space.

With the assistance of an ArtsSmarts grant, Murray was able to reach out to both individuals and organizations in the community. Two artists, Wendy Parsons and Zach Dietrich, provided their knowledge and expertise, helping to solidify and oversee the project. Murray also contacted the University of Saskatchewan to find education students willing to assist with the venture. Other contacts included Saskatoon Transit, The Local Knights of Columbus, the Saskatoon City Police, clay studios and local businesses.

In addition to the artists, educators and organizations, Murray says one of the most valuable contacts was the informative and educational resources provided by the Mendel Art Gallery. "They helped us to show the students that art comes in many forms, as well as sharing a variety of multicultural art. This allowed the students to feel that they too had the ability to contribute to our school's multicultural benches." Saskatoon Transit provided bussing at a reduced rate, giving students the opportunity to visit the Mendel four times.

With so many resources and people involved, Murray points out the importance of assistance from the Saskatchewan Arts Board, "There is no way that we would have been able to complete this project without the generous funds allotted to our school. This grant helped us to achieve all of our goals."

As the project developed and reached completion, Murray observed a very positive impact on the students, witnessing an increase in pride for the school and community, as well as an improved sense of self-esteem. She says that while Sion Middle School is often faced with negativity and misunderstanding, this project allowed the students to experience a great deal of success. "The most rewarding part of the entire project was to see the students' faces as they saw the finished product, and to hear their wonderful comments."

According to Murray, the effect on the community was equally positive, saying, "I believe that our project allowed the community to see that the students we serve are indeed children with dreams, goals and a sincere desire to be needed."

From left
Sylva Petit, Donna Lerat and Gail Gamble

Marcel Petit – Hookers: A Documentary

Although you might not expect it from a documentary called *Hookers*, Marcel Petit's film is a story of hope.

In 2007, Petit sat down with five women who used to work in Saskatoon's sex trade on 20th Street and asked them to tell their stories.

"I didn't want to make a movie that was in people's faces," says Petit. "Everybody knows what that life is like and what goes on – I didn't want to talk about that. I really wanted to talk about who these women are, how they got off the streets, and where they are now."

These women are Petit's mother, his two sisters, his cousin and a close friend of the family. All of them made a decision to leave prostitution – it's a decision that Petit hopes will inspire girls and women who are currently in the sex trade.

While Petit refers to the documentary as "a simple movie" – there are no re-enactments, no music, no voiceover – *Hookers* is an attempt to change people's lives.

"The goal was always to help make change and to honour these women," says Petit, who specifically wanted to honour his mother, Sylvia, and the choice she made to turn her life around by quitting drinking, going back to school in her 50s and becoming a drug and alcohol rehabilitation worker.

"I was just trying to give these women a voice," Petit says. "A lot of filmmakers out there were making movies about prostitutes but nobody was showing hope."

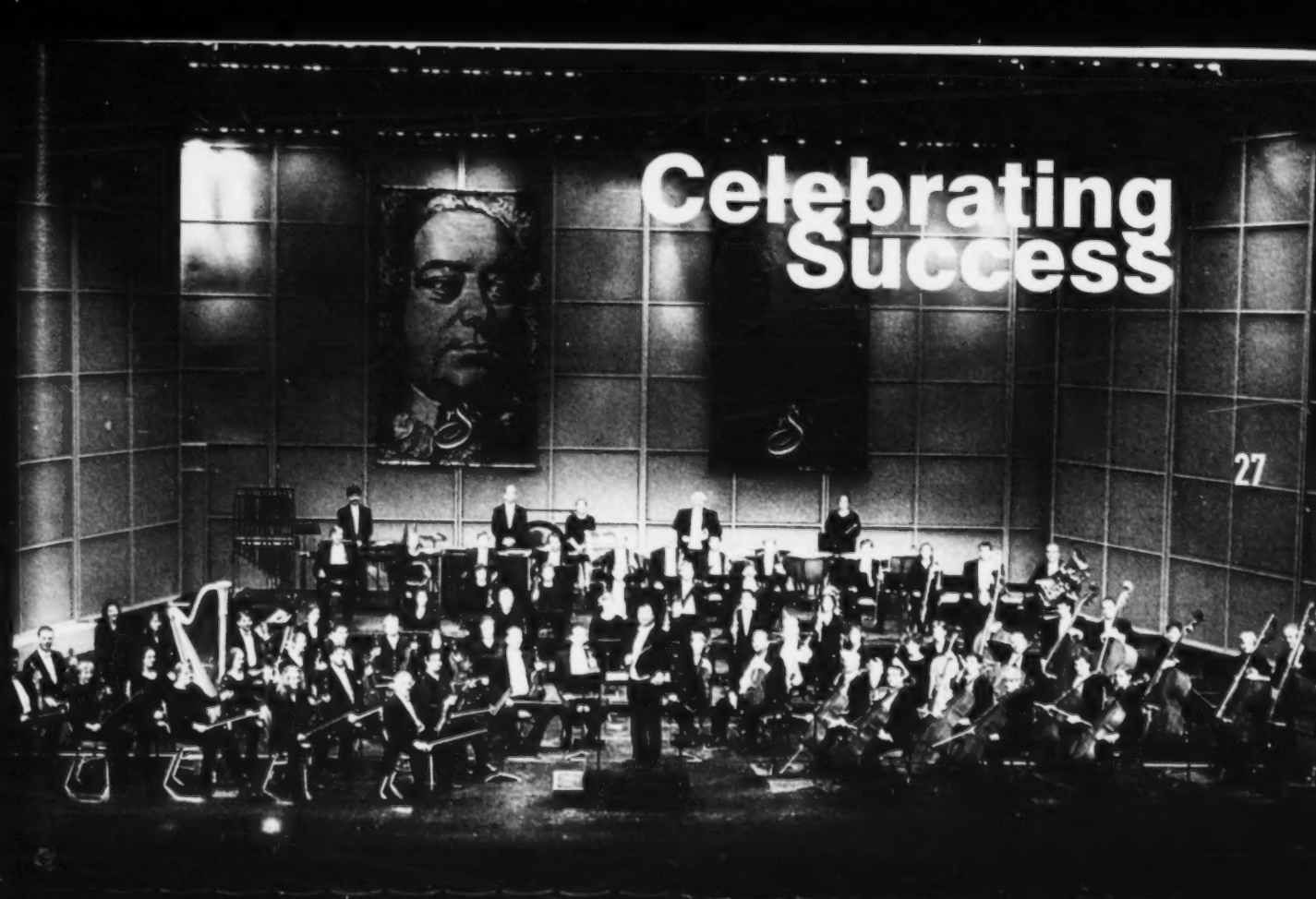
Petit has received several letters from women at the Pine Grove Correctional Centre in Prince Albert, saying the documentary has given them courage.

"If I can get a letter from a woman in Pine Grove who thinks she has no hope and she watches this movie, then the movie's done its job," says Petit. "If it touches these women a little and shows them that they can have a chance at a life – that's all I want it to do."

All of the women in the documentary are Aboriginal, and Petit identifies as an Aboriginal filmmaker, but he says the issue of prostitution is one that affects everyone.

In 2008, Petit received funding from the Arts Board to assist with the post-production of the documentary. He says the grant helped make the editing process run more smoothly and quicker, ensuring that he had the proper sound equipment and access to an editing suite.

"The grant had a big impact on the making of the film," says Petit.



RSO

Not too many symphony orchestras can boast of a history as long as Regina's – this last season marked 100 years

In Canada, only the Quebec Symphony Orchestra has been around longer – since 1902.

And not too many can cite the Prince of Wales as their patron. Regina's orchestra is the only one in Canada to have that distinction.

"It is quite prestigious to be acknowledged by the Royal family," explains RSO spokeswoman Lal Straub. "Prince Charles doesn't hand out his patronages willy-nilly. He is very selective."

The RSO's roots go back to Scottish immigrant Franklin L. Laubach. A professional musician, he came to Saskatchewan to farm, but found that it was not for him. He moved his family to Regina and returned to music. He organized the Regina Philharmonic Society in 1904 and two years later conducted an orchestra of 13 musicians and a chorus of 67 voices in Haydn's Creation at Knox Metropolitan Church. An orchestral society was formed and its inaugural concert was presented in the City Hall auditorium on Dec. 3, 1908.

Flash forward to the 1950s. Enter Howard Leyton-Brown, concertmaster of the London Philharmonic Orchestra. He came to Regina to teach at the University of Saskatchewan's Music Conservatory and soon became involved with the orchestra. Leyton-Brown, now 90, recalls that the RSO "took whatever musicians we could get. The orchestra provided a very useful service to the city, but it was not of a high quality."

Through the 1960s and 70s, Leyton-Brown worked tirelessly to improve that situation by forging links between the orchestra and the conservatory, and one hundred years after playing its first concert, the RSO is among the best orchestras in Canada. And exactly 100 years after its first concert – on Dec. 3, 2008 – a considerably larger and more polished orchestra, under the direction of maestro Victor Sawa, played to a sell-out crowd at the Conexus Arts Centre.

Pat Middleton

Pat Middleton's retirement took a little longer than most, but she finally has her feet up.

Her official departure from the Regina Symphony Orchestra (RSO) came a year or so ago, when she passed the reins to her successor, Natasha Bood, after 18 years as executive director, 23 years with the RSO in total. But she immediately took up a temporary posting, working out of her home, to help establish an endowment for the orchestra: "something permanent" that will generate interest income.

A highlight for Middleton was winning a Betty Webster Award for outstanding contribution to the Canadian orchestral community. The award, presented annually by Orchestras Canada in memory of that organization's own long-time executive director, Elizabeth Webster, "recognizes people and organizations that have made an outstanding contribution to the Canadian orchestra community."

"She is a very beloved and respected person within the Canadian orchestral community and is respected nationally by people involved as someone who cares deeply about the music," according to the Orchestras Canada's Katherine Carleton.

Carleton noted that Middleton was nominated for the award by bassist Stephen McLellan, a long-time member of the orchestra. "It was a pleasure to see that a musician was nominating a manager. Sometimes there are challenging labour situations; but to see that a musician was able to say that a great person deserves recognition, that was really a treat."

The executive director job "was the most exciting, terrifying, exhausting yet exhilarating position," she says, "and my passion never wavered in the years that followed." No matter how tough things got, and they often did, "sitting side-stage on a Saturday night," as a concert began, "made it all worthwhile."

Sell-outs don't often happen with classical music, but this anniversary year has been exceptional. "The more people in our seats, the better we're doing," says Natasha Bood, the RSO's new executive director. People coming to a performance for the first time "don't expect to have such a fun time."

Sawa, who has directed the orchestra for a decade, says, "It's been a great year, our most adventurous programming ever. And you know we can't step back, so next year will be just as good."

As part of its centennial celebrations, the RSO received $195,000 through the new Building Pride program from Saskatchewan Tourism, Parks, Culture and Sport. The extra money allowed the orchestra to stage a series of concerts in Swift Current, Estevan and Yorkton.

"We really thought it was important to go out and bring our music to people," Bood says. "It hadn't been done in years, so this seemed like the right time." While the orchestra won't be making field trips like those too often, it hopes to reap the benefits of a growing audience. "People were so excited to have us there. I think we made some new fans."

While the Building Pride money allowed the RSO to expand its audiences, the Saskatchewan Arts Board, through its long-term funding and nurturing support, has allowed the orchestra to flourish over the years.

The Board's support is "absolutely essential," says Bood, noting that Arts Board grants represent "a big chunk of our budget. We couldn't operate without it; it's absolutely key." Sawa adds, "Our relationship with the Arts Board has been fantastic. We in Saskatchewan have sustained the arts and we should be proud."

Bood believes the orchestra can look forward to "another hundred years and more."

Sawa agrees. "In fact," he says with a laugh, "I've already signed a contract to lead the bicentennial concert! But maybe we shouldn't go there."

David Thauberger

Add celebrated Regina painter David Thauberger to the list of Saskatchewan artists named to the Order of Canada.

"These things don't come along every day," a very pleased Thauberger says.

Exhibited internationally, Thauberger, who was born in Holdfast, has built his career in Saskatchewan. "My work is kind of identified with here," Thauberger says. "It's a good place to be, a good place to be from and a good place to live. I've always had lots of support from people in the community." He adds, "The closer and closer the paintings got to my experience, the wider and wider the audience got."

Thauberger studied art at the University of Saskatchewan, Regina Campus, and went on to get graduate degrees from California State University and the University of Montana. It was then that his career path began to intersect with the Arts Board. "I received my first grant, $1,000 I recall, to help with graduate studies in Montana." Like many students, he was "in desperate financial straits" so "it couldn't have come at a better time."

He remembers too, the Arts Board purchase of two paintings from his first exhibition after he returned to Regina. It was "a total of something like $300! I told my wife that perhaps it WAS possible to earn a living here and maybe we should consider staying. I guess that any support is

1993 **Holly Fay**
Untitled
oil, oil stick on canvas

1980 **Dave O'Hara**
Jonas and Teddy, March 1980
silver print

1968 **Allen Sapp**
Len Wuttenee Looking for Lost Horses
oil on masonite

1982 **Bob Boyer**
Dancing with the Cyclic Horsemen
oil, enamel on canvas

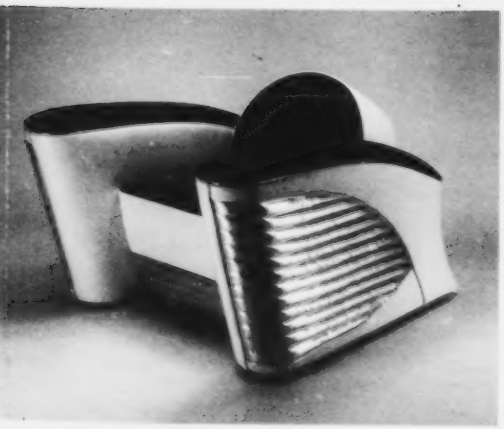
1986 **Joe Fafard**
Pronto Cow
bronze patina

1971 **Arthur McKay**
Pink, Red and Black Painting
enamel on masonite

1954 **Kenneth Lochhead**
The Borispol
oil on canvas

1973 **Mina Forsyth**
Emma Lake 1
acrylic on canvas

2005 **Darren McKenzie**
Ritalou Apparition
Cedarwood, hair



2004 **Tom Ray**
Velocifero
vinyl, wood

60 YEARS OF ART

SASKATCHEWAN ARTS BOARD

1952 **Ruth Pawson**
Fulfillment
oil on canvas board

David Thauberger
Fuji
acrylic, glitter on canvas
1982

hard to find when you are a young artist, sometimes even a thread can seem like someone is handing you a lifeline."

Thauberger and the Arts Board actually became a team a few years later when he was hired as an assistant to Lea Collins, then the board's visual arts consultant. "This was an opportunity for me to learn about the rich history of arts activity in the province," he recalls. The young Thauberger realized that "we have an 'art history' here in Saskatchewan, and that we continue to make it right now."

That history notwithstanding, it's "a bit of a surprise" to realize that the Arts Board is celebrating its 60th anniversary, Thauberger says. "I suppose it's easy to take for granted something that has been around longer than I have. I can't think of any serious, professional artist whose practice has not been positively affected by support from the Arts Board at some point."

Saskatoon Opera

While the Regina Symphony Orchestra was basking in the spotlight shining on its 100th birthday, Saskatoon Opera was celebrating a key anniversary, its 30th.

The opera company marked the occasion by moving into new performance quarters – the Frank and Ellen Remai Arts Centre on Spadina Crescent East. "Finding a home in a new facility is going to put our company right on the Canadian map," Barbara Montalbetti, the company's artistic director, told the Saskatoon StarPhoenix last summer.

The anniversary also saw a first-time commitment to the company from the Canada Council for the Arts.

With about 400 seats, the Rawlco Radio Hall in the Remai Centre provides just the kind of "intimacy" necessary to break down some of the barriers that exist between opera and its potential audience, says Karen Reynaud, the company's general manager.

The "don't-speak-Italian" barrier has been tumbling in recent years, since Saskatoon Opera installed its surtitle system. English translations of the song lyrics are projected on a wide, shallow screen directly above the stage. "People love it," Reynaud says. The screen is well visible throughout the theatre except for two seats that," she says, "we call the 'Italian seats.' They go for half price."

The Lieutenant Governor's Arts Awards

The 4th Annual Lieutenant Governor's Arts Awards were held on September 24, 2008, at the Conexus Arts Centre in Regina. The awards celebrate the contributions of individuals, groups and organizations to the arts in Saskatchewan. Recipients receive an original piece of artwork created by sculptor Joe Fafard, as well as a cash prize.

The 2008 award recipients were:

Lifetime Achievement

30 Below

Arts and Learning

Innovation in the Arts

Leadership

Volunteer

In addition to the awards, the evening included a performance by world-renowned Fancy Dancer, Irene Oakes, and her daughter, Laryn Oakes; a reading by Poet Laureate, Robert Currie; and performances by the Village Orchestra with Myth Rhythm.

Guy Vanderhaeghe

It was an exceptionally good year for novelist Guy Vanderhaeghe. The two-part CBC movie *The Englishman's Boy*, for which he wrote the screenplay based on his award-winning novel, scored big at the 2008 Gemini Awards. It was named best dramatic mini-series and earned lead actor Nicholas Campbell the best dramatic acting award. The fictional account of the Cypress Hills Massacre in 1873 Saskatchewan led with six awards in all.

The celebrated Saskatoon author also had the pleasure of winning the University of Regina Seniors Education Centre's Distinguished Canadian award.

But the highlight of Vanderhaeghe's 2008 was his surprise winning of a Trudeau Foundation Fellowship worth $225,000.

The prize, given each year since 2003 for outstanding research achievements, creativity and social commitment, is made up of a $150,000 stipend spread over three years and an additional $75,000 to spend on research. The research funds will allow him to dig deeper into material for the historical novel he's currently working on.

Word of the award came like "a bolt out of the blue," he recalls. "It was a lovely, unexpected thing."

Vanderhaeghe is working on the third instalment of a trilogy about Western Canada, particularly Saskatchewan and Montana in the 1870s. He's hoping it will be in bookstores in 2011. The novelist is also at work on a big screen adaptation of *The Last Crossing*.

Vanderhaeghe has been the recipient of more than one grant for independent artists from the Saskatchewan Arts Board. "Over my career, I have been extremely fortunate to receive support from various agencies, among them, most notably, the Saskatchewan Arts Board," he says. The Board "helps young artists foster their skills and mature artists to keep developing and working. I owe it a great debt of gratitude. It is and always has been essential to the artistic life of this province."

Vanderhaeghe has won the Governor General's Award for fiction twice, Great Britain's Faber Prize, the Canadian Booksellers Association Libris Award and several Saskatchewan Books Awards. He's also an officer of the Order of Canada, a member of the Saskatchewan Order of Merit and a fellow of the Royal Society of Canada.

Right now, Saskatoon Opera is limited to its annual production and its school tour. Last year, they took a 45-minute production of Rossini's *Cinderella*, with a cast of six professional singers and an accompanist, into schools in Saskatoon, Kenaston and Davidson. But they'd like to do more.

The 30th anniversary production last summer was highlighted by the appearance of Marilyn Harrison, one of the opera company's founders. Now in her 70s and semi-retired in Cape Breton from a music-teaching career, Harrison was brought to Saskatoon for an emotional entrance onto the stage to a standing ovation. "She was the lady who was making it all happen back then," says Reynaud, who fills that role now herself, along with Montalbetti.

Reynaud says Saskatoon Opera is very appreciative of the operating funding it gets from the Saskatchewan Arts Board. "We have a fantastic relationship with them. They're so open and helpful – that kind of support is invaluable."

OSAC

Meanwhile, at the Organization of Saskatchewan Arts Councils, another anniversary was taking place: its 40th. There was a birthday party at the annual conference and showcase, which is the highlight of the OSAC's year, and all the attendees were presented with a gift in the form of a DVD "that captured a lot of memories," according to communication coordinator Nikole Peters.

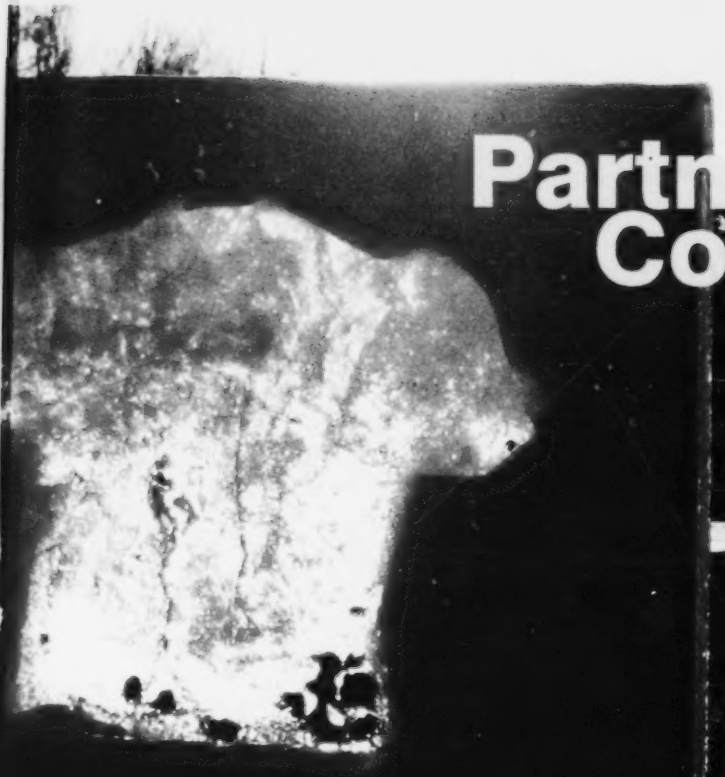
But the showcase itself was business as usual. "Our annual conference is much the same every year," operations coordinator Margie McDonald says. "And it was only the 40th, not the 50th. We wanted to do something but not pull out all the stops. We gave it its due but still followed the same format."

OSAC's anniversary was marked, though, by winning the Award for Distinguished Contribution to Touring in the performing arts from the National Arts Centre. "The Organization of Saskatchewan Arts Councils is a leader and a catalyst when it comes to bringing arts to where people live," said Peter Herrndorf, president and CEO of the National Arts Centre in presenting the award last fall.

As a provincial cultural organization, OSAC enjoys a strong relationship with both SaskCulture and the Arts Board. It was founded in 1968 by a group of volunteers representing eight arts councils with the express purpose of sponsoring an arts festival. In the years that followed, its mandate and scope widened considerably.

"We bring people and the arts together," the organization proclaims on its website. "In more than 80 towns and cities, local arts councils and schools are keeping the arts alive. Thanks to their efforts, those communities enjoy live musical and theatre performances, visual arts exhibitions, workshops and special events," that play in over 100 venues, with 250 performances seen by a total audience of over 100,000.

Perhaps the biggest commemoration of OSAC's 40th anniversary was in Swift Current. The Swift Current Allied Arts Council has been presenting concerts for 40 consecutive years, and its 2008-09 season saw the construction of a world-class performance hall adjacent to the Living Sky Casino. The arts council and all of its supporters celebrated its first concert in the new Sky Centre in February – a momentous occasion indeed for Swift Current and the performers who appear there thanks to the Organization of Saskatchewan Arts Councils.



Partnership and Collaboration

Creative Cities

The cities of Saskatoon, Regina and Moose Jaw have all been designated "cultural capitals" of Canada in recent years, but only the Bridge City wound up with a TV show of its own.

A nine-episode documentary series called The Creative City made its debut on the province's educational channel, Saskatchewan Communications Network (SCN), last year and continues this year in repeat showings. The series looks at the value of culture and its effect on life in Saskatoon.

The series puts Saskatoon's arts community directly in the spotlight, featuring veterans of the arts scene such as actor Henry Woolf and visual artist Jeff Nachtigall, and many other energetic contemporary artists such as multi-media artist Laura Hale and actor Clare Middleton. All of them were participants in an ambitious artist-in-residence program that helped trigger Saskatoon's selection as a Cultural Capital of Canada in 2006.

The documentary series was written and directed by Jordan Epp, with Colleen Fitzgerald as executive producer. Both are with Educational Media Access and Production at the University of Saskatchewan, which produced the series.

The residency program, sponsored by the Saskatchewan Arts Board and the City of Saskatoon, assigned nine artists to community groups and businesses. The final episode of The Creative City series gathers a number of the arts administrators involved for a discussion, but the earlier shows focus on the artists themselves and their relationships to the community.

Woolf is shown bringing the benefits of his long experience in the theatre to the Cultural Crescent, Hale working with the Meewasin Valley Authority, Nachtigall with the Saskatoon Health Region and Middleton with the Neighbourhood Community Association. Other artists involved in the series include visual artists Alex Romero and Kevin Quinlan: Romero working with the Immigrant and Refugee Group and Quinlan, the Saskatoon Housing Authority; and Carol Wylie.

Guy Vanderhaeghe

It was an exceptionally good year for novelist Guy Vanderhaeghe. The two-part CBC movie *The Englishman's Boy*, for which he wrote the screenplay based on his award-winning novel, scored big at the 2008 Gemini Awards. It was named best dramatic mini-series and earned lead actor Nicholas Campbell the best dramatic acting award. The fictional account of the Cypress Hills Massacre in 1873 Saskatchewan led with six awards in all.

The celebrated Saskatoon author also had the pleasure of winning the University of Regina Seniors Education Centre's Distinguished Canadian award.

But the highlight of Vanderhaeghe's 2008 was his surprise winning of a Trudeau Foundation Fellowship worth $225,000.

The prize, given each year since 2003 for outstanding research achievements, creativity and social commitment, is made up of a $150,000 stipend spread over three years and an additional $75,000 to spend on research. The research funds will allow him to dig deeper into material for the historical novel he's currently working on.

Word of the award came like "a bolt out of the blue," he recalls. "It was a lovely, unexpected thing."

Vanderhaeghe is working on the third instalment of a trilogy about Western Canada, particularly Saskatchewan and Montana in the 1870s. He's hoping it will be in bookstores in 2011. The novelist is also at work on a big screen adaptation of *The Last Crossing*.

Vanderhaeghe has been the recipient of more than one grant for independent artists from the Saskatchewan Arts Board. "Over my career, I have been extremely fortunate to receive support from various agencies, among them, most notably, the Saskatchewan Arts Board," he says. The Board "helps young artists foster their skills and mature artists to keep developing and working. I owe it a great debt of gratitude. It is and always has been essential to the artistic life of this province."

Vanderhaeghe has won the Governor General's Award for fiction twice, Great Britain's Faber Prize, the Canadian Booksellers Association Libris Award and several Saskatchewan Books Awards. He's also an officer of the Order of Canada, a member of the Saskatchewan Order of Merit and a fellow of the Royal Society of Canada.

Right now, Saskatoon Opera is limited to its annual production and its school tour. Last year, they took a 45 minute production of Rossini's *Cinderella*, with a cast of six professional singers and an accompanist, into schools in Saskatoon, Kenaston and Davidson. But they'd like to do more.

The 30th anniversary production last summer was highlighted by the appearance of Marilyn Harrison, one of the opera company's founders. Now in her 70s and semi-retired in Cape Breton from a music-teaching career, Harrison was brought to Saskatoon for an emotional entrance onto the stage to a standing ovation. "She was the lady who was making it all happen back then," says Reynaud, who fills that role now herself, along with Montalbetti.

Reynaud says Saskatoon Opera is very appreciative of the operating funding it gets from the Saskatchewan Arts Board. "We have a fantastic relationship with them. They're so open and helpful – that kind of support is invaluable."

OSAC

Meanwhile, at the Organization of Saskatchewan Arts Councils, another anniversary was taking place: its 40th. There was a birthday party at the annual conference and showcase, which is the highlight of the OSAC's year, and all the attendees were presented with a gift in the form of a DVD that captured a lot of memories," according to communication coordinator Nikole Peters.

But the showcase itself was business as usual. "Our annual conference is much the same every year," operations coordinator Margie McDonald says. "And it was only the 40th, not the 50th. We wanted to do something but not pull out all the stops. We gave it its due but still followed the same format."

OSAC's anniversary was marked, though, by winning the Award for Distinguished Contribution to Touring in the performing arts from the National Arts Centre. "The Organization of Saskatchewan Arts Councils is a leader and a catalyst when it comes to bringing arts to where people live," said Peter Herrndorf, president and CEO of the National Arts Centre in presenting the award last fall.

As a provincial cultural organization, OSAC enjoys a strong relationship with both SaskCulture and the Arts Board. It was founded in 1968 by a group of volunteers representing eight arts councils with the express purpose of sponsoring an arts festival. In the years that followed, its mandate and scope widened considerably.

"We bring people and the arts together," the organization proclaims on its website. "In more than 80 towns and cities, local arts councils and schools are keeping the arts alive. Thanks to their efforts, those communities enjoy live musical and theatre performances, visual arts exhibitions, workshops and special events," that play in over four venues, with 250 performances seen by a total audience of over 100,000.

Perhaps the biggest commemoration of OSAC's 40th anniversary was in Swift Current. The Swift Current Allied Arts Council has been presenting concerts for 40 consecutive years, and its 2008-09 season saw the construction of a world-class performance hall adjacent to the Living Sky Casino. The arts council and all of its supporters celebrated its first concert in the new Sky Centre in February – a momentous occasion indeed for Swift Current and the performers who appear there thanks to the Organization of Saskatchewan Arts Councils.

Partnership and Collaboration

Creative Cities

The cities of Saskatoon, Regina and Moose Jaw have all been designated "cultural capitals" of Canada in recent years, but only the Bridge City wound up with a TV show of its own.

A nine-episode documentary series called The Creative City made its debut on the province's educational channel, Saskatchewan Communications Network (SCN), last year and continues this year in repeat showings. The series looks at the value of culture and its effect on life in Saskatoon.

The series puts Saskatoon's arts community directly in the spotlight, featuring veterans of the arts scene such as actor Henry Woolf and visual artist Jeff Nachtigall, and many other energetic contemporary artists such as multi-media artist Laura Hale and actor Clare Middleton. All of them were participants in an ambitious artist-in-residence program that helped trigger Saskatoon's selection as a Cultural Capital of Canada in 2006.

The documentary series was written and directed by Jordan Epp, with Colleen Fitzgerald as executive producer. Both are with Educational Media Access and Production at the University of Saskatchewan, which produced the series.

The residency program, sponsored by the Saskatchewan Arts Board and the City of Saskatoon, assigned nine artists to community groups and businesses. The final episode of The Creative City series gathers a number of the arts administrators involved for a discussion, but the earlier shows focus on the artists themselves and their relationships to the community.

Woolf is shown bringing the benefits of his long experience in the theatre to the Cultural Crescent, Hale working with the Meewasin Valley Authority, Nachtigall with the Saskatoon Health Region and Middleton with the Neighbourhood Community Association.Other artists involved in the series include visual artists Alex Romero and Kevin Quinlan: Romero working with the Immigrant and Refugee Group and Quinlan, the Saskatoon Housing Authority; and Carol Wylie,

actor and visual artist, is shown working at the Canadian Light Source, the University of Saskatchewan's famous synchrotron. Also featured are Lee Henderson and David Granger, artists with the 20th Street Group, which includes La Troupe du Jour, AKA Gallery, PAVED Arts, Saskatchewan Native Theatre Co., and the University of Saskatchewan media and technology division.

The series was a collaboration of the Arts Board, the City of Saskatoon, the University of Saskatchewan and SCN, with funding provided by Saskatchewan Lotteries, SaskCulture, Canadian Heritage and Cultural Capitals Canada.

"We just decided these projects were so exciting, we couldn't not document them," says Carol Greyeyes, the artist-in-residence consultant for the Saskatchewan Arts Board, who conceived and oversaw the project.

Clearing a Path

Earlier this decade, the Saskatchewan Arts Board began to experiment with ways of bringing the province's indigenous arts into the mainstream. The Arts Board first established an advisory committee and followed through with its recommendation to hire an indigenous arts consultant.

By 2004 the Arts Board had launched an initiative called "Indigenous Pathways," to award grants to the province's Indian and Metis artists – both contemporary artists, and those following centuries-old art-making practices to create or produce "culturally specific" works. These included traditional cultural forms such as beading, birch bark biting, storytelling, powwow dancing and drumming.

When applications for the grants starting coming in, accompanied by stunning images of art work, it became clear that a public exhibition would be an important next step. The jury for the first Indigenous Pathways program recommended that, in addition to giving the applicants grants, the Arts Board organize an exhibition in partnership with the Organizations of Saskatchewan Arts Councils (OSAC).

That's when Carmen Robertson came into the picture. An art history professor at the University of Regina who specializes in Canadian aboriginal art, Robertson was commissioned to put such an exhibition together. She was joined by Sherry Farrell Racette, a former Saskatchewan resident and artist now teaching

Marcia Chickeness
Residential School Baby (cradleboard)
canvas, wood, leather, glass beads, rhinestones
2002

art history at Concordia University in Montreal. With Farrell Racette acting primarily as curator and Robertson focusing on writing, they chose more than two dozen pieces – "traditional" in the sense of time-honoured practices by aboriginal artists and craftspeople over centuries and even millennia.

Dubbed *Clearing a Path: an Exhibition of Traditional Indigenous Art*, the show – first mounted at the First Nations University of Canada in Regina in the fall of 2005 as part of Saskatchewan's centennial – now includes almost three dozen pieces like bone and antler tools, cradleboards, antler button carvings, a beaded dance cape, a moose hide jacket with flowers, a beaded moss bag, a dancer's beaded vest and neckpiece – most by artists not well known in the mainstream – and a handmade violin by Metis fiddle sensation John Arcand.

The show, Robertson says, was "groundbreaking." Nobody knew at the time how groundbreaking *Clearing a Path* would be, or how far it would go. Five years later, it's still going strong, having just been a hit at the 2009 Cultural Olympiad in Vancouver, and at a special exhibition at the Regina International Airport, where it opened the eyes of thousands of travelers. It will also appear at the 2009 Buffalo Days in Regina. Plans are in the works to take it to Toronto and, hopefully, beyond – organizers have their eyes on Sydney and Paris.

One of the highlights is Marcia Chickeness's stunning *Residential School Baby*, a rhinestone-and-bead-encrusted cradleboard. Indigenous women on the plains wore such boards on their back to carry children, with the baby tucked away in a soft, moss-filled bag attached to a flat, wooden frame.

As the curators for *Clearing a Path* note, in traditional indigenous art, it makes perfect sense that a moss bag designed to protect and swaddle a baby can be used as a canvas for artistic expression and also serve a spiritual purpose. And a political one. Chickeness's incorporation of "Residential School" into the title of her piece is an ironic commentary on the institutions that took Indian children away from their families.

Chickeness, who has been doing beading work for some 30 years, was thrilled to be included in the show, for which she contributed three pieces: two cradleboards and a clutch purse which is used on the brochure and poster for the exhibition. Her involvement has "dramatically increased" her artistic profile, she says. As a result, demand for her work (including from art galleries) and the subsequent income that flows from it, has also increased.

Chickeness is very appreciative for the grants that enabled this exhibition to take place and to the Arts Board because they have greatly assisted her in promoting her and all Saskatchewan First Nations work.

Ultimately, it's more than individual artists who'll benefit, Robertson believes. "The project is pulling up a marginal segment of the art world into the mainstream."

Because traditional artists work with material such as leather, beads and quills, and produce items of clothing or other functional items, their work has often been labeled as handicraft. As the curators note, these perceptions have restricted the paths open to traditional artists and limited the public's ability to appreciate the artistic excellence of their work.

Clearing a Path attempts to change these perceptions.

And that, says Chickeness, was an idea of "pure genius".

Kate Davis

With a museum career spanning 27 years, the last twelve of which were spent as director of the MacKenzie Art Gallery, Kate Davis knows the importance of the arts. She recently took the time to discuss her involvement in the arts and Saskatchewan.

As a gallery director, Davis accumulated an expansive collection of stories. Particularly memorable was the week she spent in Langham living with Dorothy Knowles and Bill Perehudoff. "I looked through their work and talked to them about their lives while working toward a significant donation to the MacKenzie collection." Davis also reflects on time spent with Bob Boyer, Joe Fafard and Ken Lochhead. "Working directly with artists is a great way to energize and challenge your thinking."

Engaging the public was another source of enjoyment for Davis. She feels it is important to discuss the business side of the arts, as well as the relevance art has to daily life. "The arts contribute to human development, the quality of life and to sustainable communities. They bring people together and build bridges of understanding." She also observes that the arts create jobs and income, attracting businesses and people to Saskatchewan.

As the director of a major gallery, Davis worked extensively with agencies like the Saskatchewan Arts Board. "I have long admired the Arts Board's commitment to the artist and to the community," she says. "The Arts Board has tried to keep their eyes ahead, watching the horizon and trying to be relevant to who we are and what we need from them as a funding agency – but also as a change agent."

Davis has taken time to relax since leaving the MacKenzie, but she also hopes to mentor young directors and continue to facilitate change in the arts. Her work is far from finished, and so Davis imparts this valuable advice: "Save up so you can take a break when you're 58!"

art history at Concordia University in Montreal. With Farrell Ravette acting primarily as curator and Robertson focusing on writing, they chose more than two dozen pieces – "traditional" in the sense of time honoured practices by aboriginal artists and craftspeople over centuries and even millennia.

Dubbed *Clearing a Path – an Exhibition of Traditional Indigenous Art*, the show – first mounted at the First Nations University of Canada in Regina in the fall of 2005 as part of Saskatchewan's centennial – now includes almost three dozen pieces like bone and antler tools, cradleboards, antler button carvings, a beaded dance cape, a moose hide jacket with flowers, a beaded moss bag, a dancer's beaded vest and neckpiece – most by artists not well known in the mainstream – and a handmade violin by Metis fiddle sensation John Arcand.

The show, Robertson says, was "groundbreaking." Nobody knew at the time how groundbreaking *Clearing a Path* would be, or how far it would go. Five years later, it's still going strong, having just been a hit at the 2009 Cultural Olympiad in Vancouver, and at a special exhibition at the Regina International Airport, where it opened the eyes of thousands of travelers. It will also appear at the 2009 Buffalo Days in Regina. Plans are in the works to take it to Toronto and, hopefully, beyond – organizers have their eyes on Sydney and Paris.

One of the highlights is Marcie Chickeness's stunning *Residential School Baby*, a rhinestone- and bead-encrusted cradleboard. Indigenous women on the plains wore such boards on their backs to carry children, with the baby tucked away in a soft, moss-filled bag attached to a flat wooden frame.

As the creators for *Clearing a Path* note, in traditional indigenous art, it makes perfect sense that a moss bag designed to protect and swaddle a baby can be used as a canvas for artistic expression and also serve a spiritual purpose. And a political one. Chickeness's incorporation of "Residential School" into the title of her piece is an ironic commentary on the institutions that took Indian children away from their families.

Chickeness, who has been doing beading work for some 30 years, was thrilled to be included in the show, for which she contributed three pieces: two cradleboards and a clutch purse which is used on the brochure and poster for the exhibition. Her involvement has dramatically increased her artistic profile, she says. As a result, demand for her work – including from art galleries and the subsequent income that flows from it – has also increased.

Chickeness is very appreciative for the grants that enabled this exhibition to take place and to the Arts Board because they have greatly assisted her in promoting her and all Saskatchewan First Nations work.

Ultimately, it's more than individual artists who'll benefit, Robertson believes. "The project is pulling up a marginal segment of the art world into the mainstream.

Because traditional artists work with material such as leather, beads and quills, and produce items of clothing or other functional items, their work has often been labeled as handicraft. As the curators note, these perceptions have restricted the paths open to traditional artists and limited the public's ability to appreciate the artistic excellence of their work.

Clearing a Path attempts to change these perceptions.

And that, says Chickeness, is no idle act of "pure genius."

Kate Davis

With a museum career spanning 27 years, the last twelve of which were spent as director of the MacKenzie Art Gallery, Kate Davis knows the importance of the arts. She recently took the time to discuss her involvement in the arts and Saskatchewan.

As a gallery director, Davis accumulated an expansive collection of stories. Particularly memorable was the week she spent in Langham living with Dorothy Knowles and Bill Perehudoff. "I looked through their work and talked to them about their lives while working toward a significant donation to the MacKenzie collection." Davis also reflects on time spent with Bob Boyer, Joe Fafard and Ken Lochhead. "Working directly with artists is a great way to energize and challenge your thinking."

Engaging the public was another source of enjoyment for Davis. She feels it is important to discuss the business side of the arts, as well as the relevance art has to daily life. "The arts contribute to human development, the quality of life and to sustainable communities. They bring people together and build bridges of understanding." She also observes that the arts create jobs and income, attracting businesses and people to Saskatchewan.

As the director of a major gallery, Davis worked extensively with agencies like the Saskatchewan Arts Board. "I have long admired the Arts Board's commitment to the artist and to the community," she says. "The Arts Board has tried to keep their eyes ahead, watching the horizon and trying to be relevant to who we are and what we need from them, as a funding agency – but also as a change agent."

Davis has taken time to relax since leaving the MacKenzie, but she also hopes to mentor young directors and continue to facilitate change in the arts. Her work is far from finished, and so Davis imparts this valuable advice: "Save up so you can take a break when you're 58!"

Crystal Howie

Crystal Howie is a "working class girl," and proud of it.

The Churchbridge native's dad is a trucker, her stepdad a potash miner, mom a factory worker and sister a welder. Somehow, though, Howie – who spent three summers at the potash mine at nearby Esterhazy, two of them 3,500 feet underground – wound up as an artist.

But art and labour are inextricably intertwined in Howie's world view.

"I highly respect and admire work," she told the *Regina Leader-Post* in an interview a few years ago. "I grew up working. Ever since I was a kid, I started working on farms, shovelling gravel, shovelling snow and chopping wood. I think by growing up in that situation, and having your parents show you how to work, and watching them work their butts off, you develop a real healthy appreciation for work."

When Howie was working in the mine as a summer student, she'd take her sketchbook with her and draw what she saw. Now, several years later, the 29-year-old University of Regina Fine Arts graduate has spent the last year as artist-in-residence, with Saskatchewan Arts Board support, at the Mosaic Potash Mine, the same one where she once worked.

The fruit of her labour is a massive mural – 60-feet long, its height rising from 18 feet to a gable of 32 feet – depicting the loss of life and limb on the job and dedicated to the National Day of Mourning of workplace injury and death – April 28, a day that holds great significance for the labour movement.

Howie admits that when she approached management at the Mosaic mine about the possibility of a residency there, "they sort of thought I was nuts," but they gradually "became pretty enthusiastic."

Personnel chief, Chandra Pratt, agrees that management "was somewhat sceptical at first – I mean, art and a potash mine don't normally go together. But we were intrigued. And we're very glad we went ahead. It's been quite an adventure."

Mine general manager, Kelvin Dereski, encouraged employees to get involved. "This is such a unique initiative for us," he says. "Something like this builds culture in the entire community."

And "seeing is believing," Howie says. "When they actually saw what I was doing, a lot of people came on board." And, she adds, "The closer it gets to completion, the more excited they're getting." As the work took off, many Mosaic employees pitched in, helping to erect scaffolding, gathering materials, some even helping with background painting.

Laura Hale - Barr Colony AIR

Laura Hale's stints as artist in residence are never dull and her projects push the boundaries of public art.

As artist in residence for the Jeux du Canada Games held in Regina in 2005, she coined the term "crop art" after exchanging traditional art materials for a tractor to produce two 20-square-acre designs carved into fields of durum wheat and lentils near the airport. The designs, which gave visitors to the city arriving by air a preview of the mix of sport and art awaiting them, included the Games logo and a stylized athlete with a series of spheres passing from out-stretched arms. The spheres were reminiscent of mythical extra-terrestrial "crop circles."

This year, Hale has been busy as artist in residence at the Barr Colony Heritage Cultural Centre in Lloydminster. Working with local high school students, she created sculptures made of ice. There was some "public interaction" with the artwork, she says diplomatically. "I don't want to call it vandalism." She tells an amusing story of confronting, then befriending a group of 10-year-old boys who were damaging one of the sculptures. "After that, there was no more damage," she reports happily. In the end, the ice sculptures met a natural fate – they melted.

Hale says her residency is unique because of some of its perks. Lakeland College on the Alberta side of the border is a co-host and is providing her with free housing. She has a beautiful studio in the pastoral Bud Miller All-Season Park, also on the Alberta side ("We don't pay too much attention to the provincial border here," Hale says), and she even gets a free cell phone. "I'm spoiled. They made it too good to turn down."

Hale, who was born and raised in Tisdale but has been living in either Regina or Saskatoon in recent years, also likes the "small town feel" of Lloydminster. "The vibe is a little different, everybody is connected."

Hale, whose own art practice leans toward large-scale outdoor installations (think tractor and field) drifted into art through the theatre. She took a few theatre classes at the University of Regina and was lucky enough to land a job at the Globe Theatre doing props.

She stayed there several years – "it was a great beginning for an installation artist."

Hale says she's had "terrific cooperation" from the interprovincial city and has had access to crews on both sides of the border to help out on her projects.

Most of her work in Lloydminster has been with school kids., Recently, visual arts and shop students at the city's Catholic high school came together to work with her on a large installation project that's "been pretty exciting. With students, it's more about the learning, the discovery, than the end project," she says, "more about process than results."

She's also worked with adults on a project to build Japanese lanterns that will be floated on a lagoon in the city.

For Hale, the satisfaction of working with both kids and adults on various art projects comes from "helping to create a community of artists."

Creative Partnerships
...for an innovative Saskatchewan

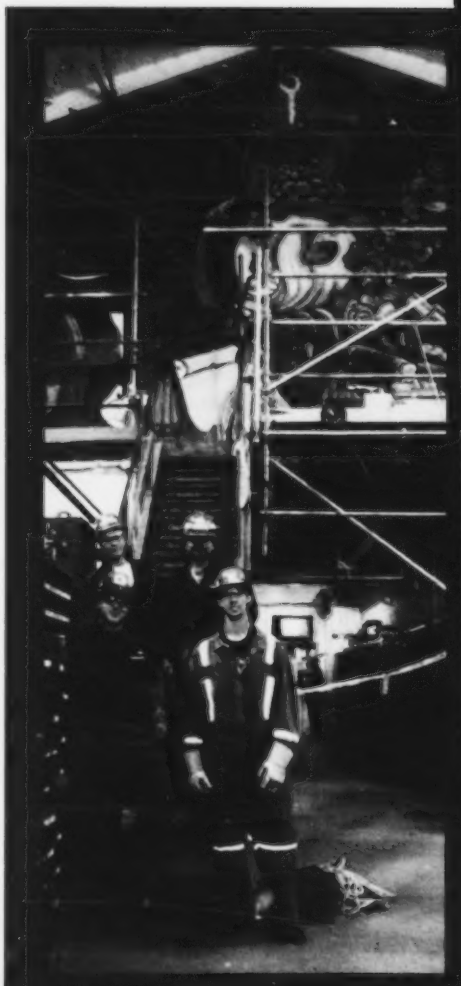
Creative Partnerships ...for an innovative Saskatchewan

Saskatchewan Arts Board and SaskCulture Inc. have strengthened their relationship by working together to promote all artists-in-the-community opportunities under one umbrella called Creative Partnerships.

Creative Partnerships will give communities, businesses, schools and other organizations a range of opportunities to partner with artists and tap the creativity of the province. This collaboration will undoubtedly foster innovative opportunities that will benefit the people of Saskatchewan.

Creative Partnerships supports artists-in-the-community experiences such as the new Partnerships Explorations Grants, Partnerships Innovations Grant (formerly the Artist in Residence program), ArtsSmarts and the Aboriginal Arts and Cultural Leadership Program. Funding partners for Creative Partnerships include the Saskatchewan Arts Board, SaskCulture/ Saskatchewan Lotteries and the Ministry of Education.

Join this exciting opportunity. Bring into your organization the creativity of Saskatchewan artists and make creative thinking an integral part of your community. For further information, please visit www.artsboard.sk.ca or www.saskculture.sk.ca.



Jesse Anderson, Jeff Lucky, Lucas Kurze, Keith Edel

Howie, who admits to being exhausted, will be heading back to the U of R campus in the fall, starting work on an M.F.A. in fine arts.

Many Reginians already have an idea of what the Mosaic mural might look like. They've had a chance to see Howie's public work in a mural she painted in 2003 on the south wall of the Regina Union Centre at 12th Avenue and Angus Street. The 32-by-10-foot Workers' Mural honouring the contributions of unionized labour to the city's development was a union-sponsored 100th birthday present to the city.

Howie gives credit to Carol Greyeyes, the Arts Board's artist-in-residence consultant, who helped to sell the idea of her project to Mosaic. "There's a communications barrier between me as an artist and corporate managers," she explains. The assistance and overall support of the Arts Board for the project "has been invaluable."

Crystal Howie

Crystal Howie is a "working class girl," and proud of it.

The Churchbridge native's dad is a trucker, her stepdad a potash miner, mom a factory worker and sister a welder. Somehow, though, Howie – who spent three summers at the potash mine at nearby Esterhazy, two of them 3,500 feet underground – wound up as an artist.

But art and labour are inextricably intertwined in Howie's world view.

"I highly respect and admire work," she told the *Regina Leader-Post* in an interview a few years ago. "I grew up working. Ever since I was a kid, I started working on farms, shovelling gravel, shovelling snow and chopping wood. I think by growing up in that situation, and having your parents show you how to work, and watching them work their butts off, you develop a real healthy appreciation for work."

When Howie was working in the mine as a summer student, she'd take her sketchbook with her and draw what she saw. Now, several years later, the 29-year-old University of Regina Fine Arts graduate has spent the last year as artist-in-residence, with Saskatchewan Arts Board support, at the Mosaic Potash Mine, the same one where she once worked.

The fruit of her labour is a massive mural – 60-feet long, its height rising from 18 feet to a gable of 32 feet – depicting the loss of life and limb on the job and dedicated to the National Day of Mourning of workplace injury and death – April 28, a day that holds great significance for the labour movement.

Howie admits that when she approached management at the Mosaic mine about the possibility of a residency there, "they sort of thought I was nuts," but they gradually "became pretty enthusiastic."

Personnel chief, Chandra Pratt, agrees that management "was somewhat sceptical at first – I mean, art and a potash mine don't normally go together. But we were intrigued. And we're very glad we went ahead. It's been quite an adventure."

Mine general manager, Kelvin Dereski, encouraged employees to get involved. "This is such a unique initiative for us," he says. "Something like this builds culture in the entire community."

And "seeing is believing," Howie says. "When they actually saw what I was doing, a lot of people came on board." And, she adds, "The closer it gets to completion, the more excited they're getting." As the work took off, many Mosaic employees pitched in, helping to erect scaffolding, gathering materials, some even helping with background painting.

Laura Hale - Barr Colony AIR

Laura Hale's stints as artist in residence are never dull and her projects push the boundaries of public art.

As artist in residence for the Jeux du Canada Games held in Regina in 2005, she coined the term "crop art" after exchanging traditional art materials for a tractor to produce two 20-square-acre designs carved into fields of durum wheat and lentils near the airport. The designs, which gave visitors to the city arriving by air a preview of the mix of sport and art awaiting them, included the Games logo and a stylized athlete with a series of spheres passing from out-stretched arms. The spheres were reminiscent of mythical extra-terrestrial "crop circles."

This year, Hale has been busy as artist in residence at the Barr Colony Heritage Cultural Centre in Lloydminster. Working with local high school students, she created sculptures made of ice. There was some public interaction with the artwork, she says diplomatically. "I don't want to call it vandalism." She tells an amusing story of confronting, then befriending a group of 10 year-old boys who were damaging one of the sculptures. "After that, there was no more damage," she reports happily. In the end, the ice sculptures met a natural fate – they melted.

Hale says her residency is unique because of some of its perks. Lakeland College on the Alberta side of the border is a co-host and is providing her with free housing. She has a beautiful studio in the pastoral Bud Miller All-Season Park, also on the Alberta side. "We don't pay too much attention to the provincial border here," Hale says, and she even gets a free cell phone. "I'm spoiled. They made it too good to turn down."

Hale, who was born and raised in Tisdale but has been living in either Regina or Saskatoon in recent years, also likes the "small town feel" of Lloydminster. "The vibe is a little different, everybody is connected."

Hale, whose own art practice leans toward large-scale outdoor installations – think tractor and field – dotted into art through the theatre. She took a few theatre classes at the University of Regina and was lucky enough to find a job at the Globe Theatre doing props,

She stayed there several years – "it was a great beginning for an installation artist."

Hale says she's had "terrific cooperation" from the interprovincial city and has had access to crews on both sides of the border to help out on her projects.

Most of her work in Lloydminster has been with school kids. Recently, visual arts and shop students at the city's Catholic high school came together to work with her on a large installation project that's "been pretty exciting. With students, it's more about the learning, the discovery, than the end project," she says, "more about process than results."

She's also worked with adults on a project to build Japanese lanterns that will be floated on a lagoon in the city.

For Hale, the satisfaction of working with both kids and adults on various art projects comes from "helping to create a community of artists."

Creative Partnerships

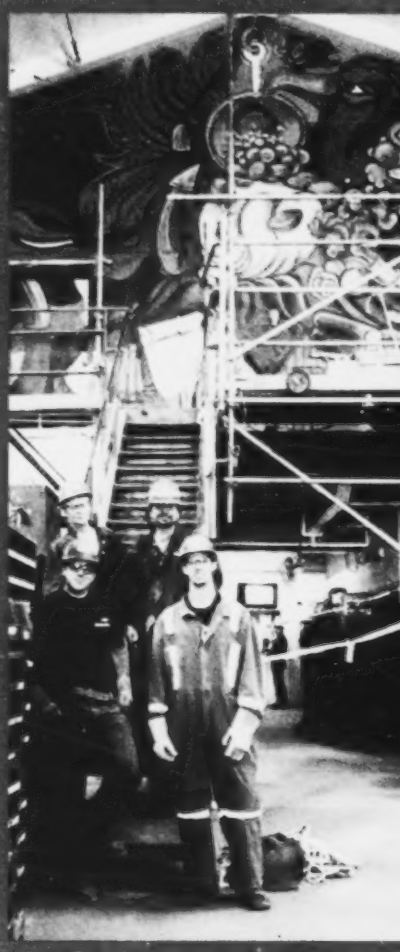
Creative Partnerships ...for an innovative Saskatchewan

Saskatchewan Arts Board and SaskCulture Inc. have strengthened their relationship by working together to promote all artists in the community opportunities under one umbrella called Creative Partnerships.

Creative Partnerships will give communities, businesses, schools and other organizations a range of opportunities to partner with artists and tap the creativity of the province. This collaboration will undoubtedly foster innovative opportunities that will benefit the people of Saskatchewan.

Creative Partnerships supports artists in the community experiences such as the new Partnerships Explorations Grants, Partnerships Innovations Grant (formerly the Artist in Residence program), ArtsSmarts and the Aboriginal Arts and Cultural Leadership Program. Funding partners for Creative Partnerships include the Saskatchewan Arts Board, SaskCulture, Saskatchewan Lotteries and the Ministry of Education.

Join this exciting opportunity. Bring into your organization the creativity of Saskatchewan artists and make creative thinking an integral part of your community. For further information, please visit www.artsboard.sk.ca or www.saskculture.sk.ca.



Jesse Anderson, Jeff Lucky, Lucas Kurze, Keith Edel

Howie, who admits to being exhausted, will be heading back to the U of R campus in the fall, starting work on an M.F.A. in fine arts.

Many Reginians already have an idea of what the Mosaic mural might look like. They've had a chance to see Howie's public work in a mural she painted in 2003 on the south wall of the Regina Union Centre at 12th Avenue and Angus Street. The 32-by-10-foot Workers' Mural honouring the contributions of unionized labour to the city's development was a union-sponsored 100th birthday present to the city.

Howie gives credit to Carol Greyeyes, the Arts Board's artist-in-residence consultant, who helped to sell the idea of her project to Mosaic. "There's a communications barrier between me as an artist and corporate managers," she explains. The assistance and overall support of the Arts Board for the project "has been invaluable."

1

PURCHASES

Eltje Degenhart
Shorter Days
acrylic on canvas, 2008

Jana Kutarna
Cathedral Area in November
acrylic on canvas, 2004

Jana Kutarna
Cathedral Area in November
acrylic on canvas, 2005

10 **Kristin Bjornerud**
Hey Crow
watercolour, mixed media on mylar, 2006

2 **Kristin Bjornerud**
Deer Brings Fire
watercolour, mixed media on mylar, 2006

Ken Delgarno
Last Harvest
acrylic on canvas, 2005

3 **Lee Henderson**
The Impact of Hyphenation in Wasps 1
C-type transmount print, 2008

Frances Werry
Storm at Daybreak
oil on canvas, 2008

9 **Barry Weiss**
Untitled 05.XI
oil on canvas, 2005

Roger Jerome
2nd Stage Maquette- Northern Traditions and Transition
acrylic on canvas, 2007

1 **Kiyoka Kato**
Lost
acrylic resin on wood, 2006

Kiyoka Kato
Edge of Water
acrylic resin on wood, 2006

Terry Fenton
Upper Limit
oil on paper, 2007

Dorothy Knowles
Late Spring
watercolour, charcoal on paper, 2008

Judy McNaughton
Mickey on Top
clay, glaze, oil paint, varnish, 2001

Judy McNaughton
Rabbit #1
mylar, oil stick, oil pant, pencil, 2007

Angelique Merast
Untitled
birch bark biting, no date

Angelique Merast
Untitled
birch bark biting, no date

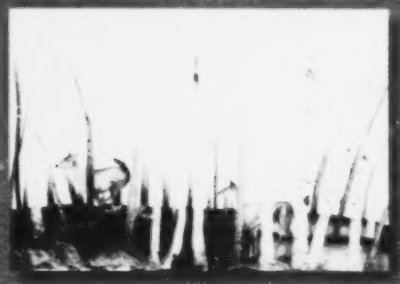
Angelique Merast
Untitled
birch bark biting, no date

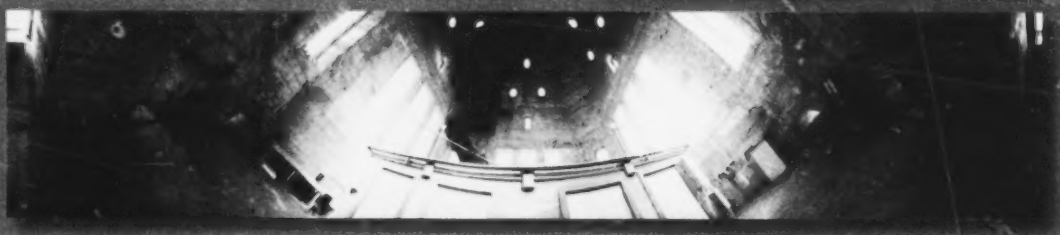
Rick Retzlaff
Chamber
photograph, 2008

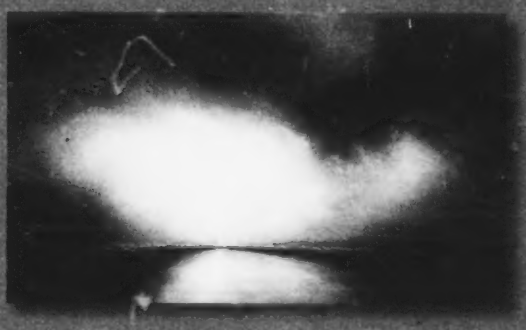
7 **Rick Retzlaff**
Inner Dome Skewed #1
photograph, 2008

Kaija Saneima Harris
Framed Series #2
cotton, wool, synthetic yarns, 2006

4 **Ruth Cuthland**
Influenza
glass beads on backing, 2008







2 3 4
5 6
7
8 9 10

6 **Patrick Close**
Montana Mountain, Yukon 2006
photograph, 2006

Patrick Close
Aspens, Carcross, Yukon 2006
photograph, 2006

Patrick Close
Qu'Apelle Valley, Saskatchewan, 2006
photograph, 2006

Carole Epp
Unnamed
stains, china paint, glass dome, wood base, 2008

Carole Epp
They now saw what his idle hands could do
stains, china paint, glass dome, wood base, 2008

8 **Carole Epp**
Raised by the community
stains, china paint, glass dome, wood base, 2008

Clint Neufeld
Ten Thousandths Over
ceramic engine, glaze, 2008

Marc Courtemanche
Assortment
stoneware, porcelain, steel, 2008

DONATIONS

5 **Jerry Kaiser**
George "W"ardog Bush
wood, aluminium, resin, paper, motor, 2003
gift of the artist

Jerry Kaiser
Baildon Troll Toy Box
wood, resin, paint, 2005
gift of the artist

Neal McLeod
Queen City Makes Bones of Old Memories
collaged canvas, oil, acrylic on plywood, 2005
gift of the artist

Doug Morton
Doug Morton Heritage Collection
mixed media on paper
various dates
gift from Tony and Pana Merchant

Don McVeigh
Black Wreath 1
watercolour on paper, 1977
donation from Susan Whitney

Don McVeigh
Black Wreath 2
watercolour on paper, 1977
donation from Susan Whitney

Victor Tiede
Banned in Saskatchewan
wood, mirror, 1994

Frank Cicansky
Porkai
oil on masonite, 1980
donation from Susan Whitney

Clint Neufeld
Set of seven plates
ceramic plates, 2008

Moving Forward 2009 - 2010

The Saskatchewan Arts Board has four "ends statements" that inform all that we do. The significant changes in the Arts Board's environment this year have had a major impact on our ability to address the action steps proposed in last year's annual report. Actions in 2009-10 will depend, to some extent, on the provincial government's policy development process and immediate outcomes. These initiatives represent only a portion of the Arts Board's activities but do indicate the progress the agency is making towards its ends.

End #1: Saskatchewan people engage in the arts in all their diversity

Action	Rationale	Progress to date	Next Steps
Implement the first year of Touring and Market Access program: *Culture on the Go*	Exploring new touring and outreach possibilities that will enhance opportunities to access the work of Saskatchewan artists and create new opportunities for Saskatchewan artists in all disciplines.	Program designed. Advisory Panel established and first intake of proposals.	Subsequent intakes and assessment of needed changes to program and guidelines.
Implement *TreatySmarts* pilots with the Office of the Treaty Commissioner as part of the *ArtsSmarts* Saskatchewan partnership.	Opportunity to extend the benefits and impacts of the ArtsSmarts model by linking to treaty learning curriculum in Saskatchewan schools.	Broad concept and pilot approach developed pending implementation.	Implement and evaluate three pilots as part of the regular ArtsSmarts program.

End #2: The people of Saskatchewan support their artists

Action	Rationale	Progress to date	Next Steps
Implement the *Creative Economy Entrepreneurial Fund* (CEEF) as part of the Creative Industries program.	Development of new parameters for the program will strengthen the link between creative sector initiatives and the advancement of the creative economy.	Three pilot grants to explore appropriate delivery model.	Establishment of CEEF in consultation with the Creative Industries Advisory Committee and industry groups.
Establish the *Flexible Loan* program.	Provide needed capital to arts and arts businesses.	Three pilot loans to explore appropriate delivery model.	Establishment of the Loan Fund in consultation with the Creative Industries Advisory Committee and industry groups.

End #3: Saskatchewan people champion the arts as vital to a healthy

Action	Rationale	Progress to date	Next Steps
Develop interactive website and other digital communications tools aimed at the first generation of digital thinkers.	To enable the Arts Board to engage the community in a competitive and effective way.	Request for Proposal for website developer and research on required changes are complete.	Launch revised website and other digital communications tools.
Develop or improve Arts Board communications and messaging regarding the careers and achievements of Saskatchewan artists.	Saskatchewan people prize the work of their artists and are hungry to learn about their work and achievements.	Emphasis on the work of artist and arts organizations in 2008 and 2009 Annual Reports and public appearances in conjunction with 60th anniversary.	Increased and enhanced focus on the theme via our website, Facebook and media releases.

End #4: The Arts Board is a strong, flexible leadership organization

Action	Rationale	Progress to date	Next Steps
Revise Strategic Plan based on the arts and creative industries ecosystem, linked to provincial cultural policy and reflective of new Arts Board constituency.	To communicate to our stakeholders the vision and intentions of the Arts Board for the period ahead.	Community-based discussions and feedback and review by the Arts Board Board of Directors and adoption of renewal process.	Development of revised Strategic Plan for 2010-2014.
Implementation of Canadian Arts Data/Données sur les arts au Canada (CADAC) and Advanced Information Management System (AIMS).	Investment in these projects will improve service to artists, arts organizations and communities and improve effectiveness of Arts Board operations.	Research and training of staff, and work-shopping with clients as appropriate.	Gradual implementation with community toward full use by March 2010.

Grants

ArtsSmarts

A program of ArtsSmarts Saskatchewan (the Saskatchewan Arts Board, the Saskatchewan Ministry of Education, SaskCulture Inc. and ArtsSmarts/GénieArts) with support from the J.W. McConnell Family Foundation, Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation and the program partners.

Balfour Collegiate	Regina	Media	$ 4 062
Brightwater Science & Environment Centre	Saskatoon	Music	$ 8 000
Brunskill School	Saskatoon	Multidisciplinary	$ 8 000
Centennial Collegiate	Saskatoon	Visual	$ 6 600
Clavet School	Clavet	Visual	$ 8 000
Cowessess Community Educational Centre	Cowessess	Media	$ 7 850
Dr. Brass School	Yorkton	Visual	$ 7 050
Ecole W.S. Hawrylak School	Regina	Visual	$ 2 300
Eyebrow Public School	Eyebrow	Visual	$ 4 780
Fairhaven School	Saskatoon	Visual	$ 8 000
Georges Vanier Catholic School	Saskatoon	Visual	$ 6 520
Hazlet School	Hazlet	Theatre	$ 5 694
Lampman School	Lampman	Visual	$ 8 000
Leoville Central School	Leoville	Literary	$ 4 125
Living Sky School Division	North Battleford	Multidisciplinary	$ 8 000
Lumsden High School	Lumsden	Literary	$ 7 200
Maverick School	Swift Current	Music	$ 8 000
Notre Dame School	North Battleford	Music	$ 8 000
Nutana Collegiate	Saskatoon	Multidisciplinary	$ 8 000
Ranch Ehrlo Society	Pilot Butte	Music	$ 8 000
Riverview Colony School	Warman	Visual	$ 3 720
Scott Collegiate	Regina	Music	$ 8 000
Scott Collegiate	Regina	Visual	$ 8 000
Westview Community School	Prince Albert	Multidisciplinary	$ 7 845
White Bear Education Complex	Carlyle	Music	$ 8 000

Creative Partnerships

In collaboration with SaskCulture Inc. through funding from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Barr Colony Heritage Cultural Center	Lloydminster	Visual	$ 35 000
Chapel Gallery	North Battleford	Visual	$ 35 000
Common Weal Community Arts Inc.	Regina	Multidisciplinary	$ 35 000
Living Skies Festival of Words	Moose Jaw	Literary	$ 32 500
Mosaic, Inc.	Esterhazy	Visual	$ 35 000
Ranch Ehrlo Society	Pilot Butte	Multidisciplinary	$ 35 000
Southwest Cultural Development Group	Swift Current	Music	$ 35 000
The Red Shift Gallery Inc.	Saskatoon	Visual	$ 35 000
Town of Mossbank	Mossbank	Visual	$ 35 000
Saskatchewan Communications Network	Regina	Visual	$ 45 000
Sun West School Division	Rosetown	Visual	$ 40 000
Canadian Mental Health Association	Regina		$ 7 000
Hazlet School	Hazlet		$ 7 500
Ile-a-la-Crosse School Division #112	Ile-a-la-Crosse		$ 6 900
Jack Millikin Centre, Inc.	Saskatoon		$ 7 500
Living Sky School Division	North Battleford		$ 7 500
Mortlach Community Development & Agricultural Society	Mortlach		$ 4 015
Nakoda Oyade Education Centre	Sintaluta		$ 7 420
Regina Public Schools	Regina		$ 7 500
Town of Gravelbourg	Gravelbourg		$ 7 500
Tugaske Library	Tugaske		$ 7 165
Warman Elementary School	Warman		$ 7 500
Saskatchewan Writers Guild - Poet Laureate Program	Provincial	Literary	$ 10 000

Gallery Grants

In collaboration with SaskCulture Inc. through funding from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

AKA Gallery Inc.	Saskatoon	Visual	$ 16 000
Art Gallery of Prince Albert	Prince Albert	Visual	$ 15 000
Art Gallery of Regina	Regina	Visual	$ 9 000
Art Gallery of Swift Current	Swift Current	Visual	$ 9 500
Chapel Gallery	North Battleford	Visual	$ 9 000
Dunlop Art Gallery	Regina	Visual	$ 21 000
Estevan Art Gallery & Museum	Estevan	Visual	$ 10 000
Godfrey Dean Art Gallery	Yorkton	Visual	$ 9 500
Moose Jaw Museum & Art Gallery	Moose Jaw	Visual	$ 22 000
Neutral Ground Inc.	Regina	Visual	$ 16 000
PAVED Arts	Saskatoon	Visual	$ 11 000
Sakewewak Artists' Collective	Regina	Visual	$ 23 500
Tribe Inc.	Saskatoon	Visual	$ 23 500

Global Grants Multi-Year Assistance

25th Street Theatre Centre Inc.	Saskatoon	Theatre	$ 20 000
AKA Gallery Inc.	Saskatoon	Visual	$ 47 122
Art Gallery of Prince Albert	Prince Albert	Visual	$ 59 400
Art Gallery of Regina	Regina	Visual	$ 34 100
Art Gallery of Swift Current	Swift Current	Visual	$ 33 000
Buffalo Berry Press	Saskatoon	Literary	$ 32 922
Chapel Gallery	North Battleford	Visual	$ 17 000
Common Weal Community Arts Inc.	Regina	Multidisciplinary	$ 132 000
Coteau Books	Regina	Literary	$ 132 000
Dancing Sky Theatre Inc.	Meacham	Theatre	$ 74 800
Dunlop Art Gallery	Regina	Visual	$ 81 400
Estevan Art Gallery and Museum	Estevan	Visual	$ 26 500
Globe Theatre	Regina	Theatre	$ 275 000
Godfrey Dean Art Gallery	Yorkton	Visual	$ 33 000
Hagios Press	Regina	Literary	$ 19 500
La Troupe du Jour Inc.	Saskatoon	Theatre	$ 60 500
Living Skies Festival of Words	Moose Jaw	Literary	$ 25 000
MacKenzie Art Gallery	Regina	Visual	$ 159 500
Mendel Art Gallery	Saskatoon	Visual	$ 198 000
Moose Jaw Museum & Art Gallery	Moose Jaw	Visual	$ 69 300
Neutral Ground Inc.	Regina	Media	$ 66 000
New Dance Horizons	Regina	Dance	$ 81 400
PAVED Arts	Saskatoon	Media	$ 71 500
Persephone Theatre	Saskatoon	Theatre	$ 206 800
Queer City Cinema	Regina	Media	$ 13 500
Regina Folk Festival Inc.	Regina	Performing	$ 22 010
Regina Symphony Orchestra	Regina	Music	$ 181 500
Sage Hill Writing Experience	Saskatoon	Literary	$ 71 500
Sakewewak Artists' Collective	Regina	Visual	$ 30 800
Saskatchewan Book Awards Inc.	Regina	Literary	$ 7 773
Saskatchewan Children's Festival	Saskatoon	Performing	$ 24 500
Saskatchewan Filmpool Co-operative	Regina	Media	$ 35 200
Saskatchewan Native Theatre Company	Saskatoon	Theatre	$ 55 000
Saskatchewan Playwrights Centre	Saskatoon	Literary	$ 63 800
Saskatoon Jazz Society	Saskatoon	Music	$ 24 500

Saskatoon Symphony Orchestra	Saskatoon	Music	$149,000
Shakespeare on the Saskatchewan Festival Inc	Saskatoon	Theatre	$ 47,300
Station Arts Centre	Rosthern	Performing	$ 18,500
Thistledown Press Ltd	Saskatoon	Literary	$106,700
Tribe Inc	Saskatoon	Visual	$ 30,800

Global Annual

Cultural Festivals	Swift Current	Multidisciplinary	$ 10,000
Curtain Razors	Regina	Theatre	$ 10,000
Flicks International Film Festival for Young People	Saskatoon	Media	$ 8,750
Free Flow Dance Theatre Company	Saskatoon	Dance	$ 10,000
Friends of the Broadway Theatre Inc	Saskatoon	Multidisciplinary	$ 9,583
Jack Pine Press	Saskatoon	Literary	$ 10,000
John Arcand Fiddle Fest Inc	Saskatoon	Music	$ 10,000
Ness Creek Culture and Recreational Society	Saskatoon	Music	$ 9,583
On the Boards Staging Corporation	Saskatoon	Theatre	$ 10,000
Saskatoon Opera Association	Saskatoon	Music	$ 8,750
Southwest Cultural Development Group	Swift Current	Multidisciplinary	$ 10,000
The Red Shift Gallery Inc	Saskatoon	Visual	$ 10,000
Wide Open Theatrical Escapades Inc	Saskatoon	Theatre	$ 10,000
Youth Ballet Company of Saskatchewan	Regina	Dance	$ 10,000

Independent Artists

Baker, Griffith Aaron	Estevan	Visual	$ 2,650
Benning, Heather	Churchbridge	Visual	$ 6,000
Bos, Rob	Regina	Visual	$ 6,000
Brandhagen, Kris	Regina	Literary	$ 2,850
Carbon Dating Service (c/o Brian Cochrane)	Saskatoon	Music	$ 6,000
Criddle, Kirby	Saskatoon	Music	$ 6,000
Genda, Dagmara	Saskatoon	Visual	$ 5,750
Gronsdahl, Troy	Saskatoon	Visual	$ 6,000
Hiscock, Berny	Regina	Media	$ 6,000
Holtom, Sarah Jane	Canora	Visual	$ 3,000
Kuipers, Alice	Saskatoon	Literary	$ 6,000
Library Voices	Regina	Music	$ 6,000
- Dawson, Michael			
- Gutheil, Paul			
- Scandrette, Amanda			
Lloyd, Leanne	Regina	Visual	$ 6,000
Loffler, Terryll	Regina	Media	$ 6,000
Long, Alan	Saskatoon	Theatre	$ 6,000
Luhning, Holly	Saskatoon	Literary	$ 6,000
Marcotte, Marie-Claire	Regina	Theatre	$ 5,870
McCormston, Paul	Moose Jaw	Music	$ 6,000
Moneo, Jeffrey	Saskatoon	Media	$ 6,000
Montcombroux, Bruce	Saskatoon	Visual	$ 6,000
Powell, Eric	Regina	Media	$ 6,000
Schmockel, Vanda	Regina	Media	$ 6,000
Shelling, John	South Surrey	Visual	$ 5,726
Stinson, Ryan	Regina	Music	$ 6,000
Taylor, Sarah	Regina	Visual	$ 6,000
The Warbrides	Saskatoon	Music	$ 3,000
- Karst, Warren			
- Ross, Kalen			
- Ross, Tyler			
Tysdal, Daniel Scott	Moose Jaw	Literary	$ 5,000
Volcanoless In Canada (c/o Levi Soulodre)	Saskatoon	Music	$ 6,000
Yamaguchi, Yuka	Saskatoon	Visual	$ 6,000
Atkins, Amalie	Saskatoon	Visual	$ 11,931
Bolen, Mel	Humboldt	Visual	$ 12,549
Brenna, Beverley	Saskatoon	Literary	$ 8,000
Britski, Jason	Regina	Media	$ 15,000
Campbell, Ian	Saskatoon	Media	$ 8,200
Cook, Jordan	Saskatoon	Music	$ 14,650
Cuthand, Ruth	Saskatoon	Visual	$ 16,000
DeJong, Natalie	Saskatoon	Music	$ 2,110
Dorgan, Duane	Saskatoon	Music	$ 13,015
Duvall, Linda	Saskatoon	Visual	$ 17,000
Fernandez, Daniel	Regina	Music	$ 17,000
Friesen, Bernice	Saskatoon	Literary	$ 11,030
Garneau, David	Regina	Visual	$ 6,400
Generoux, Cory	Regina	Media	$ 16,646
Ghosts of Modern Man	Regina	Music	$ 12,500
- Deal, Jamie			
- Hahn, Stacey			
- Helgason, Triston			
- Krieser, Jonah			
Gillis, Glen	Saskatoon	Music	$ 5,636
Helios Brass	Saskatoon	Music	$ 4,985
- Bueckert, Darrell			
- Cole, Ryan			
- DeJong, Natalie			
- Doige, Gary			
- Eggertson, Kristine			
- Heckman, Terry			
- Longstaff, Brent			
- McAllister, Jennifer			
- McNeill, Dean			
- Myroon, Dubrena			
- Schmidt, Don			
- Shiplett, Arlene			
- Sinclair, Sean			
- Unverricht, Brian			
Jim Guedo Productions (c/o Jim Guedo)	Saskatoon	Theatre	$ 10,000
Krause, Judith	Regina	Literary	$ 9,650
Lannoo, Marie	Saskatoon	Visual	$ 17,000
Margoshes, Dave	Regina	Literary	$ 17,000
Martina, Natasha	Saskatoon	Theatre	$ 11,000
Matheson, Elizabeth	Regina	Visual	$ 17,000
Murawsky, Graham	Saskatoon	Music	$ 14,000
Noestheden, John	Pilot Butte	Visual	$ 17,000
Nye, Jeff	Lumsden	Visual	$ 8,000
Oddan, Mark	Saskatoon	Theatre	$ 14,730
- Buck, Deb			
- Kashap, Helen Troville			
- Jamison, Julia			
Per Sonatori Baroque Ensemble (c/o Curtis Scheschuk)	Regina	Music	$ 7,029
Pettigrew, Laura	Regina	Music	$ 12,000
Regala, Robert	Regina	Dance	$ 15,600
Richards, Harriet	Saskatoon	Literary	$ 17,000
Ross, Paul	Saskatoon	Music	$ 10,900
- Ross, Barrett M			
Rowley, Mari-Lou	Saskatoon	Literary	$ 17,000
Sawitsky, Karmnel	Saskatoon	Music	$ 17,000
Schenstead, Ben	Saskatoon	Music	$ 15,210
Sereda, Michele	Regina	Theatre	$ 3,880
Shantz, Susan	Saskatoon	Visual	$ 17,000
Stimson, Adrian	Saskatoon	Visual	$ 17,000
Straker, Jeff	Regina	Music	$ 15,950
Straker, Jeff	Regina	Music	$ 4,350
Streifler, Leesa	Regina	Visual	$ 15,769
The Blood Lines (c/o S.J. Kardash)	Saskatoon	Music	$ 17,000
The Great Train Reverie	Saskatoon	Music	$ 6,370
- Lorer, Joey			

Grants

- Powell, Matty			
- Snider, Gillian			
- Spracklin, Ryan			
Truszkowski, Robert	Regina	Visual	$ 3,800
Ursell, Geoffrey	Saskatoon	Literary	$ 14,000
van Meenen, Rob	Saskatoon	Theatre	$ 1,225
Virgo, Sean	Eastend	Literary	$ 12,000
Volcanoless In Canada (c/o Levi Soulodre)	Saskatoon	Music	$ 17,000
Ziemann, Sylvia	Regina	Visual	$ 7,200
Amy, Michele L.	Carlyle	Music	$ 4,000
Dahlem, Madeleine	Saskatoon	Literary	$ 1,495
Keating, Trenna	Regina	Theatre	$ 3,670
McLeod, Kenn	Regina	Theatre	$ 1,500
Schinkel, Leanne	Saskatoon	Media	$ 4,000
Swanson, Barbara	Paradise Hill	Music	$ 1,670
Wicks, Bob	Saskatoon	Theatre	$ 4,000
Taylor, Joel	Moose Jaw	Dance	$ 7,500

Indigenous Pathways Initiative

Agecoutay, Kerry	Cowessess	Visual	$ 6,000
Ash-Moccasin, Simon	Regina	Theatre	$ 6,000
Bird, Keith R.	Regina	Visual	$ 6,000
Brass, Peter	Regina	Multidisciplinary	$ 6,000
Dunning, Gerry	Prince Albert	Literary	$ 6,000
Dunning, Jordan	Prince Albert	Music	$ 6,000
Goforth, Robyn	Regina	Visual	$ 5,827
Gowan, Darren	Saskatoon	Visual	$ 6,000
Knight, Lindsay	Saskatoon	Music	$ 6,000
Maurice, Yvonne	Pinehouse Lake	Media	$ 6,000
Morin, Anisha *	Saskatoon	Dance	$ 3,000
Morin, Raine *	Saskatoon	Music	$ 3,770
Oakes, Irene	Saskatoon	Literary	$ 6,000
Ross, Charles L.	Prince Albert	Visual	$ 5,040
St. Cyer, Mary	Melfort	Visual	$ 2,532

*Funded through the 2005 Canada Games Building Dreams and Champions Legacy Fund: Emerging Aboriginal Artists Program

Andrew, Michael E.	Cutknife	Fine Craft	$ 6,000
Carney Ross, Rosella	La Ronge	Fine Craft	$ 5,000
Chamakese, Vanessa	Saskatoon	Fine Craft	$ 6,000
Goulet, Frances	Creighton	Fine Craft	$ 6,000
Machinine, Emily	Saskatoon	Fine Craft	$ 3,500
McArthur, Daisy	Kisbey	Fine Craft	$ 4,500
McArthur, Justine Rain	Regina	Fine Craft	$ 5,500
McArthur, Manto H. Mason E.	Carlyle	Fine Craft	$ 4,500
McArthur, Ruby	Kisbey	Fine Craft	$ 5,000
Morin, Annie	Debden	Fine Craft	$ 3,500
Oakes, Jean	Maple Creek	Storytelling	$ 6,000
Smokyday, Jonas	Kelvington	Fine Craft	$ 5,048
Taypotat, Selena	Maple Creek	Fine Craft	$ 4,500
Thomas, Bernadette	Duck Lake	Fine Craft	$ 6,000
Wapass, Delbert Peter	Turtleford	Music	$ 6,000
Wilson, Leslie	Broadview	Fine Craft	$ 4,500
Halfe, Louise	Saskatoon	Literary	$ 5,000
Johnson, Harold	La Ronge	Literary	$ 5,000

Media Arts Grants

Flicks International Film Festival for Young People	Saskatoon	Media	$ 25,000
Friends of the Broadway Theatre, Inc.	Saskatoon	Media	$ 10,350
mispon: A Celebration of Indigenous Filmmaking	Regina	Media	$ 10,000
PAVED Arts	Saskatoon	Media	$ 50,000
Queer City Cinema	Regina	Media	$ 10,000
Regina Film and Video Students Society	Regina	Media	$ 4,250
Saskatchewan Filmpool Co-operative	Regina	Media	$ 70,000
Yorkton Short Film and Video Festival	Yorkton	Media	$ 50,400

Provincial Cultural Organizations

Adjudicated on behalf of SaskCulture Inc., with grants paid by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Organization of Saskatchewan Arts Councils	Multidisciplinary
Saskatchewan Band Association	Music
Saskatchewan Drama Association	Theatre
Saskatchewan Music Educators Association	Music
Saskatchewan Music Festival Association	Music
Saskatchewan Orchestral Association	Music
Saskatchewan Writers Guild	Literary

Premier's Centennial Arts Scholarships

Funded through gifts and contributions from Eva Mendel Miller, Wally Mah and Fred Mennie.

Ansell, Johane	Saskatoon	Music	$ 1,000
Buchwaldt, Andreas	Saskatoon	Visual	$ 2,500
Coffin, Caitlin **	Regina	Dance	$ 1,500
Coghlin, James	Assiniboia	Music	$ 2,000
Gee, Erin	Regina	Visual	$ 2,500
Hampton, John	Regina	Multidisciplinary	$ 2,500
Huebert, Darren	Saskatoon	Visual	$ 2,500
Kashap, Helen Troville	Saskatoon	Music	$ 2,500
Lam, Austin **	Regina	Dance	$ 1,000
MacDonald, Laura	Regina	Visual	$ 2,000
Minevich, Samuel	Regina	Music	$ 2,500
Ramsay, Alyssa	Regina	Music	$ 2,500
Rasmussen, Jamie	Moose Jaw	Theatre	$ 2,000
Sametz, Dani	Regina	Music	$ 2,500
Sorensen, Nils **	Regina	Media	$ 1,000
Taylor, Brett **	Moose Jaw	Dance	$ 1,000
Turner, Ashley **	Saskatoon	Theatre	$ 1,000
Walton, Amanda	Regina	Visual	$ 2,500

** Funded through the 2005 Canada Games Building Dreams and Champions Legacy Fund: Saskatchewan Arts Bursaries Program

Prince Edward Drama Scholarship

Durston, Kira	Weyburn	Theatre	$ 385
Lamlin, Ariel	Saskatoon	Theatre	$ 160
Newberg, Jamie	Hyas	Theatre	$ 455
Tomlinson, Ben	Gravelbourg	Theatre	$ 500

Project Grants

Amy, Michele L.	Carlyle	Music	$ 5,000
Amy, Michele L.	Carlyle	Music	$ 5,000
Anderson, Judy	Regina	Visual	$ 5,000
Anvil Press	Vancouver, BC	Literary	$ 5,000

Association for Research on Mothering	Toronto, ON	Literary	$ 5,000
Ballet Saskatchewan	Saskatoon	Dance	$ 5,000
Bueckert, Crystal	Saskatoon	Visual	$ 2,500
CANSCAIP	Regina	Literary	$ 3,000
Carpenter, David	Saskatoon	Literary	$ 5,000
Cecilian Singers, Inc	Saskatoon	Music	$ 1,830
Church Basement Curatorial Collective	Saskatoon	Visual	$ 5,000
Connect Festival	Regina	Multidisciplinary	$ 5,000
Doty, Brandan	Canora	Visual	$ 5,000
Field Festival Regina Corp	Regina	Multidisciplinary	$ 3,000
Friends of the Regina Public Library	Regina	Literary	$ 5,000
Hectik Theatre Inc	Regina	Theatre	$ 5,000
Kenderdine Art Gallery	Saskatoon	Visual	$ 4,000
Knowhere Productions	Regina	Theatre	$ 5,000
Les Editions de la nouvelle plume	Regina	Literary	$ 5,000
Living Music Under Living Skies	Regina	Music	$ 5,000
Lowe, Mark	Moose Jaw	Media	$ 3,750
Northern Lights Bluegrass and Old-Tyme Music Society, Inc	Saskatoon	Music	$ 4,000
Or Gallery	Vancouver, BC	Visual	$ 3,782
Orchestra Villaticus Inc	Regina	Music	$ 5,000
Petrucka, Pammla	Regina	Visual	$ 5,000
Prairie Debut	Onanole, MB	Music	$ 5,000
Prairie Debut	Onanole, MB	Music	$ 5,000
Prince Albert Council for the Arts	Prince Albert	Visual	$ 5,000
Quartertones Flute Quartet	Regina	Music	$ 4,250
Regina Mandolin Orchestra	Swift Current	Music	$ 800
Rheault, Sylvain	Regina	Literary	$ 4,800
Rogalski, Alex	Regina	Media	$ 5,000
Saskatchewan Boreal Forest Learning Centre	Saskatoon	Multidisciplinary	$ 5,000
Saskatoon Children's Choir	Saskatoon	Music	$ 3,544
Saskatoon Community Youth Arts Programming Inc	Saskatoon	Visual	$ 5,000
Sorensen, Nils	Regina	Media	$ 5,000
Souris Valley Theatre Inc	Estevan	Theatre	$ 5,000
Stetner, Lindsay	Regina	Music	$ 5,000
Tant Per Tant Theatre Translation Inc	Saskatoon	Theatre	$ 5,000
The Red Shift Gallery Inc	Saskatoon	Visual	$ 5,000
The Red Shift Gallery Inc	Saskatoon	Visual	$ 5,000
Weyburn Arts Council	Weyburn	Visual	$ 1,380
Whalley, Sean	Regina	Visual	$ 3,150
Yevshan Ukrainian Folk Ballet Ensemble	Saskatoon	Dance	$ 4,000

SaskFestivals Grants

25th Street Theatre Centre Inc	Saskatoon	Theatre	$ 17,850
Cathedral Area Community Association	Regina	Multidisciplinary	$ 10,500
Govan Fiddle Association Inc	Govan	Music	$ 2,150
John Arcand Fiddle Fest Inc	Saskatoon	Music	$ 7,500
Living Skies Festival of Words	Moose Jaw	Literary	$ 15,000
Ness Creek Culture and Recreational Society	Saskatoon	Music	$ 25,000
Regina Folk Festival Inc	Regina	Music	$ 25,000
Saskatchewan Children's Festival	Saskatoon	Multidisciplinary	$ 38,000
Saskatchewan Jazz Festival	Saskatoon	Music	$ 50,000
Shakespeare on the Saskatchewan Festival Inc	Saskatoon	Theatre	$ 20,000
Southern Saskatchewan Summer Solstice Festival	Gravelbourg	Multidisciplinary	$ 4,000
Aboriginal Music and Arts Festival	Prince Albert	Multidisciplinary	$ 5,000
Ananda Art House, Inc	Forget	Multidisciplinary	$ 5,000
Carleton Trail Agricultural Society	Bruno	Multidisciplinary	$ 2,000
Indigenous Peoples Program	Saskatoon	Music	$ 5,000
Les Danseurs de la Riviere la Vieille Inc	Gravelbourg	Multidisciplinary	$ 5,000
Morlach Community Development & Agricultural Society	Morlach	Music	$ 2,000
Regina Delta Blues Association	Regina	Music	$ 5,000
Regina International Fringe Theatre Festival	Regina	Theatre	$ 5,000
Regina NAD Celebrations Inc	Regina	Multidisciplinary	$ 4,000
Rogalski, Alex	Regina	Media	$ 5,000
Saskatoon Blues Festival	Saskatoon	Music	$ 5,000
Saskatoon Diversity Network	Saskatoon	Multidisciplinary	$ 2,000

Travel Grants

Atkins, Amalie	Saskatoon	Media	$ 1,000
Brett, Tyler	Bruno	Visual	$ 500
Calderon, Ramses	Regina	Music	$ 1,000
Campbell, Ian	Saskatoon	New Media	$ 500
Carey, Travis	Carnwood	Visual	$ 500
Cuthand, Thirza	Saskatoon	Media	$ 1,000
Daigneault, Mitch	Battleford	Music	$ 500
Dalgarno, Ken	Moose Jaw	Visual	$ 500
Delos Reyes, Jennifer	Regina	Visual	$ 500
Dion, Wally	Saskatoon	Visual	$ 1,000
Duvall, Linda	Saskatoon	Visual	$ 1,000
Fornwald, Blair and Cawood, Jason	Regina	Visual	$ 1,500
Hamilton, Jen	Regina	Visual	$ 500
Ice Time Theatre Collective	Regina	Theatre	$ 888
Jack, Cheryl	Saskatoon	Media	$ 700
Jardine, Shannon	Regina	Theatre	$ 1,000
Jones, Miranda	Saskatoon	Visual	$ 1,000
Miller, Cathryn	Grasswood	Visual	$ 500
Morin, Claude	Moose Jaw	Visual	$ 1,000
Orangeville Road Pictures	Regina	Media	$ 1,000
Pratt, Darren	Regina	Visual	$ 500
Scheschuk, Curtis	Regina	Music	$ 400
Solose, Kathleen	Saskatoon	Music	$ 500
St. Amand, Chris	Regina	Visual	$ 500
Stene, Aleyna May	Saskatoon	Media	$ 1,000
Straker, Jeff	Regina	Music	$ 1,500
Truszkowski, Robert	Regina	Visual	$ 500
Ultimate Power Duo	Saskatoon	Music	$ 1,500
Varro, Gary	Regina	Multidisciplinary	$ 500

Creative Industries

CARFAC Saskatchewan	Regina	Visual	$233,975
Saskatchewan Craft Council	Saskatoon	Visual	$241,685
Saskatchewan Motion Picture Association	Regina	Media	$118,150
Saskatchewan Publishers Group	Regina	Literary	$109,365
SaskMusic	Regina	Music	$149,825
CARFAC Saskatchewan	Provincial	Visual	$ 25,000
Saskatchewan Craft Council	Provincial	Visual	$ 25,000
Saskatchewan Motion Picture Association	Provincial	Media	$ 25,000
SaskMusic	Provincial	Music	$ 25,000
Saskatchewan Publishers Group	Provincial	Literary	$ 25,000
CARFAC Saskatchewan	Regina	Visual	$ 36,111
Saskatchewan Craft Council	Saskatoon	Visual	$ 36,111
Saskatchewan Professional Art Gallery Association	Regina	Visual	$ 36,112
Saskatchewan Publishers Group	Regina	Literary	$108,333
SaskMusic	Regina	Music	$108,333
Coteau Books	Regina	Literary	$ 24,400
Thistledown Press Ltd	Saskatoon	Literary	$ 7,000

Jack Cowin
Normandy Rainbow (Western Trout Salvelinus)

Jurors

Artist in Residence Grant Program

Clare Middleton
Adrian Stimson
Paul Wilson
Carol Wylie

ArtsSmarts Grant Program

Devon Coles
Dennis Schaeffer
Lori Whiteman

Creative Partnerships Exploration Program

Judy McNaughton
Sandy Schindler
Don Stein

Global Multi-Year Grant Program

Literary
Joy Gugeler
Fred Stenson
Rachel van Fossen

Performing
Stephen Heatley
Joanne James
David Scott
Andrew Wilhelm-Boyles

Visual
Glenn Alteen
Lynn Beavis
Dianne Dickert
Donna McAlear

Independent Artists Grant Program

Literary Arts
Warren Cariou
Nicole Côté
Sarah Klassen
Katherine Lawrence
Ken Mitchell
J. Jill Robinson
Brenda Schmidt

Media Arts
Dana Claxton
Doug Cuthand
David Geiss
Garnet Hertz
David LaRiviere
Gary Varro

Dance/Theatre
Johanna Bundon
Patricia Drake
Mark Oddan
Danielle Sturk
Truus Verkley
Kenneth T. Williams

Music
Derek Bachman
Carrie Catherine
Ellen Kolenick
Kamila Martel
John Neelin
Nigel Taylor

Visual Arts
Bill Burns
Wally Dion
Bart Gazzola
Catherine Macaulay
Wendy Peart
John Peet
Reva Stone
Martin Tagseth

Indigenous Pathways Initiative

Contemporary Arts Grants
Nicole Brabant
Julie Desjarlais
Felicia Gay

Traditional Arts Grants
Colleen Cutschall
Isabelle Impey
Gerald Okanee

Media Arts Grant Program
Seema Goel
Lee Henderson
Elwood Jimmy

Premier's Centennial Arts Scholarship

Johanna Bundon
Holly Fay
Brent Ghiglione

Prince Edward Drama Scholarship

Mark Oddan

Project Assistance Grant Program

Michelle LaVallee
Robert Regala
Jennifer Still
Mark von Eschen

Project Assistance/ Global Annual Grant Program

Natalie Dejong
Donna Lee Howes
Donald Stein
Del Surjik

Provincial Cultural Organizations

Ian Nelson
Gary Robins
Lisa Simmermon

Rural Festivals Grant Program

Kim Houghtaling
Harvey Knight
Sue Stewart

Management of the Saskatchewan Arts Board is responsible for the preparation and presentation of the financial statements and other financial information reported by the Board of Directors. This obligates management to use its best judgment in preparing and presenting financial information in accordance with established Board policy and principles which are acceptable to the accounting profession. The Board has established a system of internal controls to govern the management and accountability of financial resources entrusted to it. Management relies upon the system of internal controls to ensure that financial transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. It is, therefore, responsible for all amounts reported therein, including valuations determined externally by specialists. Management believes that the existing system of internal control provides a reasonable assurance that the assets are safeguarded and that the financial records are reliable for preparing financial information and maintaining accountability for assets. Management is responsible for providing reasonable assurances to the Board and the general public through the Legislature that the Board's financial information satisfies standards of validity and reliability. This requires that quantitative data be based on relative parameters of measurement that are consistently applied over time. Management provides the Board with the necessary information for it to make governance decisions at the highest meaningful level in connection with the objectives articulated in *The Arts Board Act, 1997*. Management discharges its responsibility for financial information under the stewardship of the Board and its Audit Committee. In accordance with Article 28 of *The Arts Board Act, 1997* the Board's financial statements are audited annually by the Provincial Auditor or any other auditor or firm of auditors appointed by the Lieutenant Governor in Council. The Audit Committee is available to meet with the designated auditors as required.

On behalf of management:

Jeremy Morgan
Executive Director

Peter Sametz
Director of Operations

To the Members of the Legislative Assembly of Saskatchewan

I have audited the statement of financial position of the Saskatchewan Arts Board as at March 31, 2009 and the statement of operations and accumulated surplus, the statement of changes in net financial assets and the statement of cash flows for the year then ended. The Board's management is responsible for preparing these financial statements for Treasury Board's approval. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Board as at March 31, 2009 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Regina, Saskatchewan
June 11, 2009

Fred Wendel, CMA, CA
Provincial Auditor

As at March 31

	2009	2008
Financial Assets		
Cash – operations	$ 2,024,021	$ 3,209,973
Cash – Flexible Loan Program (Note 13)	1,142,385	1,150,000
Accounts receivable	939,869	860,481
Loans receivable (Notes 4 and 8)	230,179	150,488
Managed funds receivable (Note 10)	824,897	928,135
	5,161,351	6,299,077
Liabilities		
Accounts payable		
Grants payable	941,783	2,466,413
Accrued payable	122,683	92,463
Other	242,819	97,096
Unearned revenue		
Permanent collection fees	21,668	5,747
Other	47,000	50,000
Canada Games Legacy (Note 10)	306,000	340,000
	1,681,953	3,051,719
Net financial assets (Statement 3, Note 15)	3,479,398	3,247,358
Non Financial Assets		
Prepaid expenses	91,971	30,292
Investment in tangible capital assets (Note 12)	228,256	180,367
Accumulated surplus (Statement 2)	$ 3,799,625	$ 3,458,017
Collections (Note 9)		
Permanent Collection	$ 2,084,914	$ 1,999,839
Musical instruments	$ 46,575	$ 46,575

(See accompanying notes to the financial statements)

For the Year Ended March 31

	2009	2008
Revenues:		
Allocation from General Revenue Fund	$ 8,581,500	$ 10,534,000
Contribution from SaskCulture Inc.	1,250,500	709,825
Program support	24,910	90,250
Permanent collection	70,947	62,049
Project support	34,000	28,250
Donations	31,924	2,341
Other earned income	77,040	150,038
	10,070,821	11,576,753
Expenses:		
Grants and transfers		
Global Multi-year	2,838,127	3,648,115
Global Annual	136,666	118,461
Gallery	195,000	195,000
Creative Industries	975,000	800,160
Creative Economy Entrepreneurial Fund	325,000	-
Festivals	265,000	-
Media Arts	230,000	-
Project Assistance	193,486	210,681
Arts & Learning	206,746	155,371
Artist in Community	469,000	457,500
Independent Artists	816,496	921,045
Indigenous Arts	171,718	156,000
New Media	-	150,000
Other transfers	297,707	128,680
Grants returned	(38,761)	(6,007)
Permanent collection		
Purchases and donations (Note 9)	85,076	68,776
Project expenses	88,834	82,667
Program delivery		
Grants	961,320	872,606
Permanent collection	297,183	271,869
Operations	923,649	678,969
Communications	291,966	227,868
	9,729,213	9,137,761
Net operating results	341,608	2,438,992
Accumulated surplus, beginning of the year	3,458,017	1,019,025
Accumulated surplus, end of the year (Statement 1)	$ 3,799,625	$ 3,458,017

(See accompanying notes to the financial statements)

For the Year Ended March 31

	2009	2008
Net financial assets, beginning of the year	$ 3,247,358	$ 741,012
Net operating results for the year	341,608	2,438,992
Changes in prepaid assets	(61,679)	(3,447)
Acquisition of tangible capital assets (Note 12)	(115,799)	(84,166)
Amortization (Note 12)	67,910	154,967
Changes in net financial assets during the year	232,040	2,506,346
Net financial assets, end of the year (Statement 1)	$ 3,479,398	$ 3,247,358

(See accompanying notes to the financial statements)

For the Year Ended March 31

	2009	2008
Cash flows from operating activities:		
Cash receipts:		
Allocation from General Revenue Fund	$ 7,794,000	$ 10,534,000
Contribution from SaskCulture Inc.	1,250,500	2,200
Fees and other	995,182	210,802
Other contributions	24,910	146,840
	10,064,592	10,893,842
Cash disbursements:		
Grant and transfer payments	8,605,815	5,181,073
Salaries and benefits	1,574,848	1,216,166
Space and accommodation	204,101	209,617
Supplies and other	677,906	689,560
	11,062,670	7,296,416
Net (decrease) increase in cash from operating activities	(998,078)	3,597,426
Cash flows (used in) from investing activities:		
Additions to tangible capital assets	(115,799)	(84,166)
Loan (payments to) repayments from non-profit organization	(79,690)	32,136
Net (decrease) in cash from investing activities	(195,489)	(52,030)
Net (decrease) increase in cash for the year	(1,193,567)	3,545,396
Cash position, beginning of the year	4,359,973	814,577
Cash position, end of the year	$ 3,166,406	$ 4,359,973
Cash consists of:		
Cash – operations	$ 2,024,021	$ 3,209,973
Cash – Flexible Loan Program	1,142,385	1,150,000
	$ 3,166,406	$ 4,359,973

(See accompanying notes to the financial statements)

1. Purpose and Authority

The Saskatchewan Arts Board was established pursuant to *The Arts Board Act*. It has been continued under *The Arts Board Act, 1997* (the Act). It exists to cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

2. Significant Accounting Policies

These financial statements are prepared in accordance with generally accepted accounting principles as recommended by the Public Sector Accounting Board of the Canadian Institute of Chartered Accountants. The significant policies are as follows:

a) The Basis of Accounting

The financial statements are reported on the accrual basis of accounting.

b) Collections

The Board maintains a collection of artworks and related archives in all forms in order to inform, enlighten, and enhance the lives of present and future generations. Works in the collection are acquired through purchase, commission, donation, or bequest.

i) Permanent Collection purchases are charged at cost as an expense in the Statement off Operations and Accumulated Surplus in the year of purchase.

ii) Donated works of art and archives for the Permanent Collection are recorded as revenue at their fair market value at the time of donation with a corresponding charge to expenses in the Statement of Operations and Accumulated Surplus.

iii) Musical instrument purchases are charged at cost as an expense in the Statement off Operations and Accumulated Surplus in the year of purchase.

c) Tangible Capital Assets

Leasehold improvements, equipment, and furnishings are recorded at cost less accumulated amortization. The net book value of these capital assets is detailed in Note 12(a). Tangible capital assets are amortized over their estimated useful lives. Leasehold improvements are amortized using the straight-line amortization method over the life of the lease. Equipment and furnishings are amortized using the straight-line amortization method.

The useful lives of tangible capital assets are as follows:

Electronic equipment	4 years
Other equipment	6 years
Furnishings	10 years
Leasehold improvements	Life of the lease

d) Designated Assets

Internally - the Board periodically designates amounts from cash to be allocated for specified purposes. In designating these amounts, the Board takes into account the amounts and stated preferences of contributors. These amounts are not available for other purposes without approval of the Board.

Externally - the Board may receive cash with the stipulation it be used for specific purposes. These amounts are available only for the purposes stipulated by the contributor.

e) Grant expenses

Grants are expensed when approved by the Board, the applicant has met the eligibility criteria, and the amount of the grant can be estimated.

f) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rates range from 1.000% to 3.120% (2008 – 3.314% to 4.250%).

g) Use of estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Assumptions underlying asset valuations are limited by the availability of reliable comparable data and the uncertainty of predictions concerning future events. The inherent uncertainty involved in making such estimates and assumptions may impact the actual results reported in future periods. Differences are recorded in current operations when identified. The primary measurement uncertainty arising from the use of estimates which may affect reported amounts, relates to the values of loans and accounts receivable and tangible capital assets.

3. Pension Plan

Employees make contributions to the Public Employees Pension Plan, a defined contribution plan. Funding requirements are established by *The Superannuation (Supplementary Provisions) Act*. During the year, the employee contribution rate was 5.84% and the employer contribution rate was 7.00%. This plan is fully funded. During the year the Board's total contributions were $ 86,904 (2008 - $64,479) and are included in Salaries and benefits in Note 7.

4. Financial Instruments

a) Fair value

The Board's significant financial instruments consist of cash, accounts receivable, loans receivable and accounts payable. The fair value of the loans receivable is not readily determinable due to the nature of the loans as described in Note 8 and Note 13. The fair values of the other financial instruments approximate their carrying value due to their short-term nature.

b) Credit risk

Credit risk is the risk that a party owing money to the Board will fail to discharge that responsibility. The Board is exposed to credit risk from the potential nonpayment of accounts and loans receivable. The majority of accounts receivable were collected shortly after year-end. Loans receivable are secured against future grant allocations. Therefore, the credit risk is minimal.

5. Assessment Services

The Board has a standing partnership agreement with SaskCulture Inc. regarding responsibilities for jointly delivered programs, including principles involving the assessment and funding of provincial cultural organizations. In 2009, the Board recommended funding of $1,662,550 (2008 - $2,018,334) to be paid to seven organizations (2008- nine). Since these payments are made directly by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation they are not reported in these financial statements.

6. Contractual Obligations

Operating lease

The Board leases office space and storage space for it's permanent collection in Regina and office space in Saskatoon. The future minimum lease payments are:

Fiscal Year	Operating Leases
2009/10	$ 149,945
2010/11	140,929
2011/12	113,884
2012/13	113,884
2013/14	116,851

7. Comparison of Planned and Actual Results by Object

	2009 Budget	2009 Actual	2008 Actual
Revenues			
General Revenue Fund	$ 7,594,000	$ 8,581,500	$ 10,534,000
SaskCulture Inc.	1,285,500	1,250,500	709,825
Other	388,600	238,821	332,928
	9,268,100	10,070,821	11,576,753
Expenses			
Grants and transfers	7,249,617	7,081,185	6,935,006
Permanent Collection			
Purchases	60,940	85,076	68,776
Programming	33,000	44,196	40,362
Projects	176,500	88,834	82,667
Operations			
Salaries and benefits	1,470,500	1,538,719	1,256,520
Office and administration	355,800	294,200	278,202
Furniture and equipment	332,750	179,041	168,816
Programs and services	195,180	124,204	96,339
Travel and meetings	137,500	133,786	151,845
Communications	256,313	159,972	59,228
Total expenses	10,268,100	9,729,213	9,137,761
Net operating results	$ (1,000,000)	$ 341,608	$ 2,438,992

The original budget for the 2008/09 year was approved by the Board.

8. Loans Receivable

In 2002 and 2004, the Board entered into two loan agreements with a non-profit organization for the total amount of $265,000. The interest rate on both loans is set at prime less two percent. In 2006, the terms of repayment were amended. In 2005, the Board entered into another loan agreement, totaling $81,900 with a second non-profit organization. The interest rate on this loan is 3.5%. In 2006, the Board entered into another loan agreement with a third non-profit organization for $20,000. The interest rate on this loan was set at 3.5%. Future payments to the Board, pursuant to these agreements, are as follows:

Fiscal Year	Principal Repayment
2009/10	$ 40,051
2010/11	64,303
2011/12	44,825
Subsequent Years	81,000
	$ 230,179

9. Collections

	2009	2008
Art	$ 2,057,444	$ 1,972,369
Archives	27,470	27,470
Permanent Collections	$ 2,084,914	$ 1,999,839
Musical Instruments	$ 46,575	$ 46,575

During the year the Board purchased works of art for the Permanent Collection totaling $57,059 (2008 - $66,816). In addition, works of art valued at $28,017 (2008 -$1,960) were donated to the collection. In January 2002, the Permanent Collection was appraised by members of the Professional Art Dealers Association of Canada and assigned a value of $2,903,173 on the basis of market value.

10. Managed Funds

In 2007 the Board established The Premier's Centennial Arts Scholarship Program and entered into a Managed Fund agreement with the Saskatoon Community Foundation to maintain the funds consigned by the Board for this purpose. During the year, the Board did not consign any amounts (2008-$0) to the Managed Fund. These funds are pooled by the Foundation with other participants' assets and invested through a fund manager. Rates of return are declared by the Foundation each quarter and applied to funds on hand as of the beginning of the quarter. During 2007, the Board received $340,000 from Sask Sport Inc. to operate three specified programs over a ten-year period beginning April 1, 2007, using funds made available for this purpose from proceeds of the 2005 Canada Summer Games designated for Cultural legacy initiatives. Under the terms of the agreements with Sask Sport Inc. the Board contributes a total of $378,000 to these initiatives. These funds have been committed from proceeds of the sale of land described in Note 12(b) of these financial statements.

	Balance as at March 31 2008	Earnings	Fees	Balance as at March 31 2009
Internally Designated Amounts:				
Fred Mennie Fund	$ 28,587	$ (3,040)	$ (139)	$ 25,408
Jean Oser Fund	1,616	(172)	(8)	1,436
Brian Painchaud Fund	2,989	(318)	(15)	2,656
Scholarship Funds				
Other Funds	8,601	(915)	(42)	7,644
Other Contributions	34,062	(3,623)	(166)	30,273
From Land Sale Proceeds				
Canada Games Legacy Funds	408,551	(43,451)	(1,993)	363,107
Other Funds	69,904	(7,435)	(341)	62,128
Externally Designated Amounts				
Prince Edward Drama Scholarship	33,825	(3,597)	(165)	30,063
	588,135	(62,551)	(2,869)	522,715
Canada Games Legacy Funds	340,000	(36,159)	(1,659)	302,182
Total Funds	$ 928,135	$ (98,710)	$ (4,528)	$ 824,897

In 2009 there were no withdrawals from the Managed Fund account.

11. Contingent Liabilities

In 2008, the Arts Board was served with claim Q.B No. 982 of 2007 in which the Arts Board is named as a co-defendant along with a number of other parties. As at March 31, 2009, this action is at the examination of discovery stage and the likelihood of resolution against the Arts Board is not determinable.

12. Tangible Capital Assets

a) Equipment and furnishings

During the year the Board acquired tangible capital assets of $115,799 (2008 - $84,166). No tangible capital assets were disposed of in 2009 or 2008. As a result, no gain or loss on disposition was incurred in either year. Tangible capital assets are comprised of the following amounts:

	2009			2008		
	Cost	Accumulated Amortization	Net Book Value	Cost	Accumulated Amortization	Net Book Value
Leasehold improvements	$ 367,520	$ 322,984	$ 44,536	$ 367,519	$ 287,612	$ 79,907
Furnishings	186,295	142,897	43,398	183,214	139,109	44,105
Other equipment	63,727	59,598	4,129	63,727	55,113	8,614
Electronic equipment	344,732	208,539	136,193	232,014	184,273	47,741
	$ 962,274	$ 734,018	$ 228,256	$ 846,474	$ 666,107	$ 180,367

The amortization included in operations expense for the year ended March 31, 2009 was $67,910 (2008 - $154,967).

b) Land

In July 1998, Order-in-Council 485/98 authorized Saskatchewan Environment to sell, and the Board to acquire, provincial lands identified in the Order-in-Council for the total value of $1. During 2006 the Board sold the portion of these lands described as Certificate of Title No. 88S52861 in the above Order-in-Council for $442,677. These proceeds were recognized as revenue during 2006. Under the terms of the sale agreement, the Board was to hold this land in trust for a period up to December 31, 2008. During the year, this provision was amended to continue until such time as the purchaser requests the transfer of title.

13. Flexible Loan Program

In 2008, Order-in-Council #817/2007 provided for additional funding to the Saskatchewan Arts Board, including $1,150,000 for the establishment of a new program. The purpose of this program is to provide recoupable low-interest loans to support individual artists, arts businesses and arts organizations in developing new business opportunities or expanding existing opportunities to ensure the creation, production, promotion and dissemination of high quality and authentic cultural products.

	2009	2008
Opening balance	$ 1,150,000	$ -
Proceeds		
Loan fund startup proceeds		1,150,000
Principal repayments	151	-
Interest accrued on balance	43,129	-
Total proceeds	45,280	1,150,000
Disbursements		
Loans issued	(52,895)	-
Total Disbursements	(52,895)	-
Closing Balance	$ 1,142,385	$ 1,150,000

14. Related Party Transactions

Included in these financial statements are transactions with various Saskatchewan Crown corporations, ministries, agencies, boards and commissions related to the Board by virtue of common control by the Government of Saskatchewan and non-Crown corporations and enterprises subject to joint control or significant influence by the Government of Saskatchewan (collectively referred to as "related parties").

Routine operating transactions with related parties are recorded at agreed upon exchange amounts and settled under normal trade terms. Those transactions and amounts outstanding at year-end are as follows:

	2009	2008
Revenues		
Ministry of Education	$ 21,850	$ 14,000
Ministry of Tourism, Parks, Culture and Sport	3,175	2,000
	$ 25,025	$ 16,000
Permanent Collection	$ 42,100	$ 49,128
Expenses		
Conexus Arts Centre	$ 57,898	$ 37,992
Ministry of Government Services	50,200	39,212
SaskTel	32,570	28,126
Saskatchewan Workers Compensation Board	11,817	14,844
SaskPower	17,035	-
	$ 169,520	$ 120,174
Accounts Receivable		
Ministry of Tourism, Parks, Culture and Sport	$ 787,500	$ -

In addition, the Board pays provincial sales tax to the Ministry of Finance on all its taxable purchases. Taxes paid are recorded as part of the cost of these purchases.

Other transactions with related parties and amounts due to/from them and the terms of settlement are described separately in these financial statements and notes thereto.

15. Net Financial Assets

The following Net Financial Assets are designated by the Board as at March31st:

	2009	2008
Designated		
Flexible Loan Program (Note 13)	$ 1,142,385	$ 1,150,000
Managed Funds (Note 10)	824,897	928,135
Culture on the Go Program	800,000	-
Cultural Olympiad Program	150,000	-
	$ 2,917,282	2,078,135
Undesignated	562,116	1,169,223
Net Financial Assets	$ 3,479,398	$ 3,247,358

16. Comparative Figures

Certain comparative figures have been reclassified to conform to the current year's presentation.

Roger Ing
1933-2008

World-renowned Roger Ing will leave a lasting impression on the local, national and international scene, not only for his art, but for his personality. A colourful yet private person, Roger lived for his art. Both Roger and his Rogerism style will be fondly remembered by those who frequented his New Utopia Cafe on Dewdney Avenue in Regina.

Judith Hilderman
1946-2008

Actress Judith Hilderman spent her early years immersed in the arts in Yorkton, before completing her bachelor of arts in drama at the University of Saskatchewan. In 1965, she was accepted into the National Theatre School in Montreal on a full scholarship. Judy's acting career saw her perform throughout the United States and Canada in various theatrical companies, as well as for radio and television. She returned to the U of S as a teacher in the drama department.

Ralph (Mickey) Wetzstein
1919-2008

Mickey Wetzstein, musician and conductor, received his early music training playing trumpet in the Regina Boys' Band and the Central Collegiate Orchestra. He later attended Concordia University and VanderCook College of Music in Chicago. A teaching position in Ottawa soon followed, where he also played with the Ottawa RCMP Band. After he returned to Regina, Mickey conducted several choirs, taught at the Regina Conservatory of Music and was a Saskatchewan Music Festival adjudicator. For the last 13 years, he was the bandmaster of the Royal Canadian Legion Band. His last performance as conductor took place at the 2008 Canada Day ceremonies in Wascana Centre.

Fritz Stehwien
1914-2008

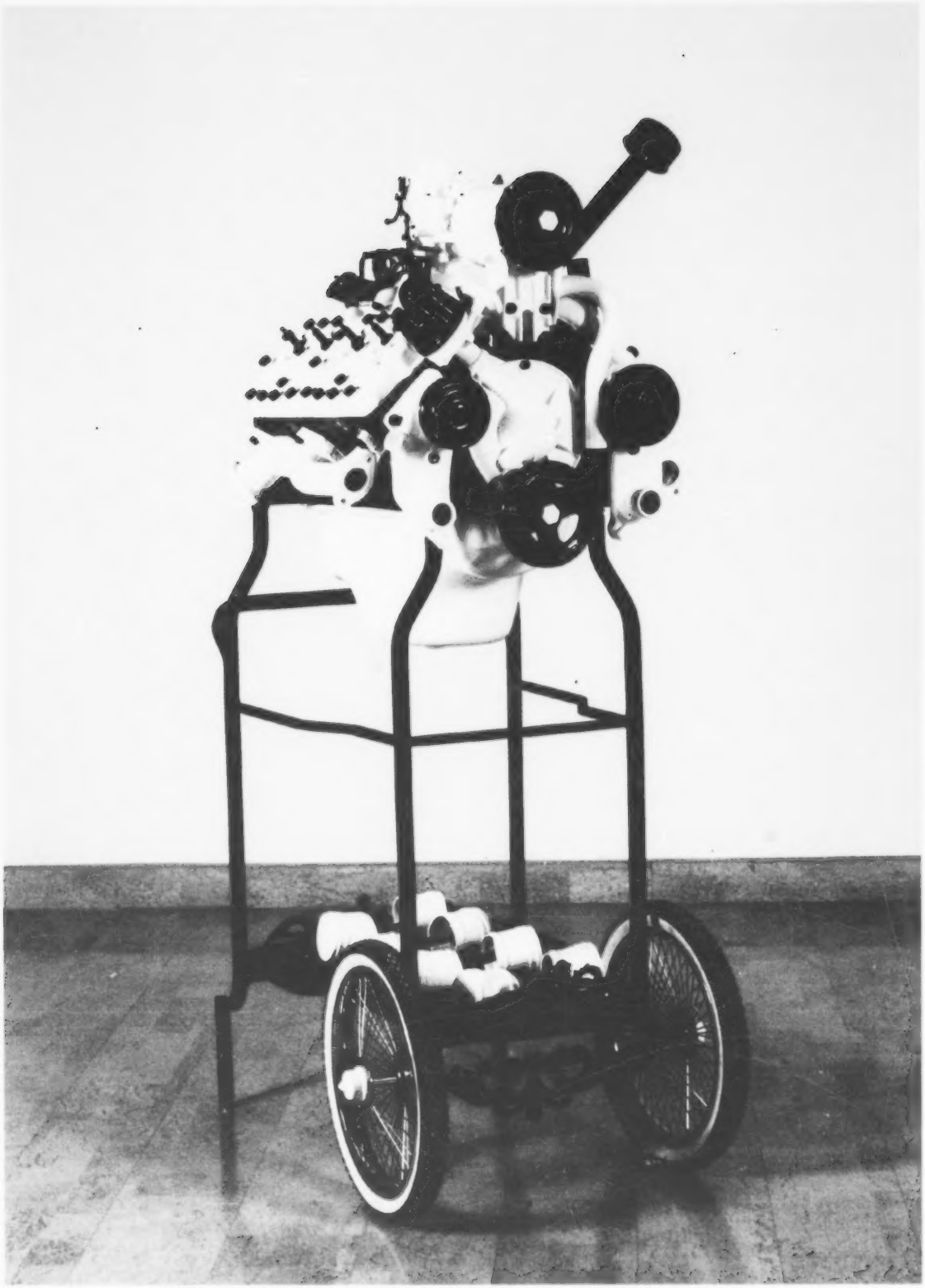
On visiting Saskatchewan in 1967, German-born painter Fritz Stehwien fell in love with the open prairies as an irresistible motif for painting and moved to Saskatoon in 1968. During his 40 years there, he put on numerous exhibitions across Saskatchewan, showcasing his many works. For his 90th birthday, Fritz was presented with a nomination for the Lieutenant Governor Lifetime Achievement award and his name was added to the Saskatoon Parks naming list for his contributions. He was a private person, and was very much admired for art.

Doris Sitter
1920-2009

A pioneer of dance, Doris Sitter established the Moose Jaw School of Dancing in 1948. In 1966, it was officially registered as the Doris Sitter School of Dance. She retired in 2008 after 60 years as director of the school. Well-known and well respected, Doris made lasting contributions to the city of Moose Jaw and was named the 2007 Moose Jaw citizen of the year.

Manjari Sharma
1943-2009

Sculptor Manjari Sharma studied at the College of Art in New Delhi and moved to the United States with her husband in 1967. In 1970, the family moved to Saskatoon where Manjari's artistic career flourished. One of the founding members of the Prairie Sculptors Association, she became a good friend of (late) sculptor Bill Epp, who mentored her in bronze casting. In 1991 she received a Canada Council Grant to spend time in India to learn the papier mâché technique of making masks, and had a successful show of her masks at the Saskatchewan Craft Council Gallery in 1994. During her career, she had solo and group shows in Saskatoon, Toronto, Regina and Vancouver.



Clint Neufeld
Ten Thousandths Over
old engine, engine stand, 2008
Photo: E Kotyk